

# SONGS of YALE

REVISED EDITION.



G. S. Elliot

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1876

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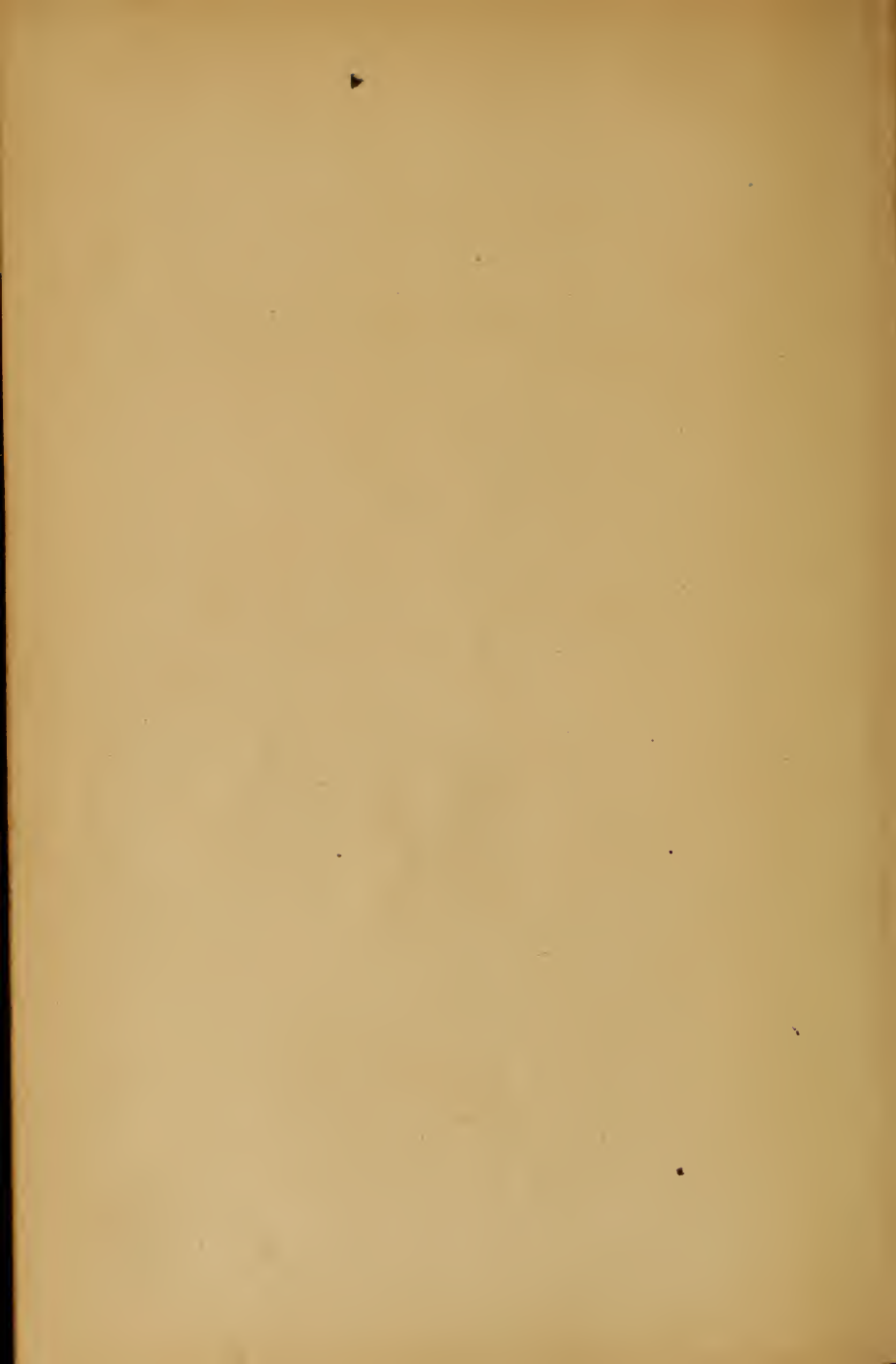
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# SONGS OF YALE:

A NEW COLLECTION OF COLLEGE SONGS,

EDITED BY

CHARLES S. ELLIOT, A.M.

REVISED AND ENLARGED BY

ELMER P. HOWE,

OF THE YALE GLEE CLUB.

FOURTH



EDITION.

NEW HAVEN, CONN.  
H. G. PHILLIPS.

1876.

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## PREFACE TO THE FOURTH EDITION.

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THE first collection of Yale Songs was issued in 1853, by N. W. T. Root, '52, and J. K. Lombard, '54. It contained about 50 songs. Two editions were exhausted, and in 1858 an enlarged book was compiled by Edward C. Porter, '58—of which a second edition appeared in 1860.

In the *College Song Book* (1860), compiled by C. Wistar Stevens, of Harvard, a number of Yale songs were published with the tunes. The *Carmina Yalensia* (1867) was the first *Yale* collection. It was edited by Ferd. V. D. Garretson, '66, the tunes which were added to those in the *College Song Book*, being, for the most part, arranged by Chas. S. Elliot, '67. This was followed by the first edition of the present work, the SONGS OF YALE, edited by C. S. Elliot, '67. In 1873 a new edition of the *Carmina Yalensia* was published, corrected and much enlarged, under the supervision of S. T. Dutton and J. O. Heald, of '73. One year after, the third edition of the SONGS OF YALE appeared with a few of the later songs in an appendix.

The college singing now in vogue was started on the introduction of "Gaudecamus" and "Integer Vitæ," from the German Universities, by R. Storrs Willis, '41. Since then tunes have been appropriated from various sources in accordance with the changing circumstances of college life. The Glee Clubs have added most of the better class of music, especially since 1871, and it is by them that the fence songs are saved from oblivion. In the present edition of this work the old pieces are retained, and all the new college songs, as sung by the Glee Clubs from 1871 to 1876, have been added, making it the most complete collection of college songs yet published. The melody of the new songs has been assigned to the second tenor, so that it may be sung as a solo and the other parts used as an accompaniment.

ELMER P. HOWE.

YALE COLLEGE, June 1, 1876.

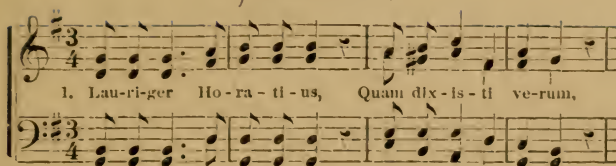
TO MY CLASSMATES

OF '67,

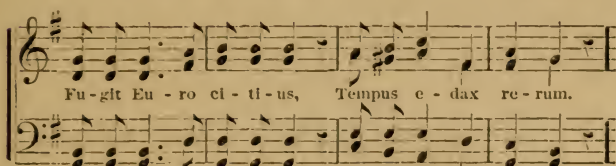
*THIS COLLECTION OF YALE COLLEGE SONGS  
IS DEDICATED.*

# PART I.

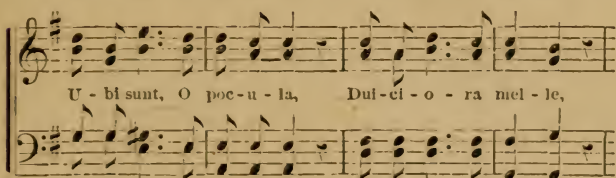
## LAURIGER.



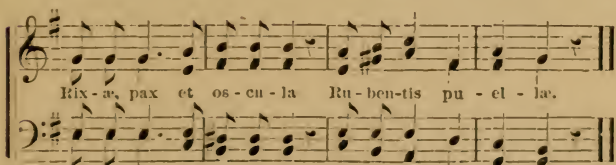
1. Lau-ri-ger Ho-ra-ti-us, Quam dix-is-ti ve-rum,



Fu-git Eu-ro-ci-ti-us, Tem-pus e-dax re-rum.



U-bi sunt, O poc-u-la, Dul-ci-o-ra mel-le,

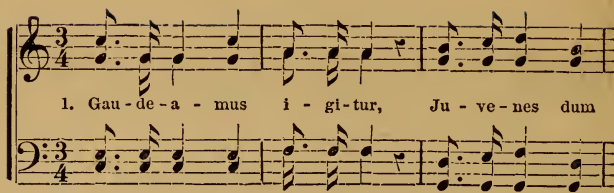


Rix-a, pax et os-cu-la Ru-ben-tis pu-el-lae.

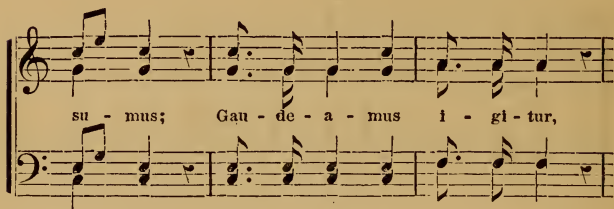
2 Crescit uva molliter,  
Et puella crescit,  
Sed poeta turpiter,  
Sitiens canescit. CHO.

3 Quid iuvat aeternitas  
Nominis; amare  
Nisi terra: fillas  
Lacet, et potare! CHO.

## GAUDEAMUS.



1. Gau - de - a - mus i - gi - tur, Ju - ve - nes dum



su - mus; Gau - de - a - mus i - gi - tur,



Ju - ve - nes dum su - mus; Post ju - cun - dam



ju - ven - tu - tem, Post mo - les - tam



se - nec - tu - tem, Nos ha - be - bit

hu - mus, Nos ha - be - bit hu - mus.

2 Ubi sunt, qui ante nos  
In mundo fuere?  
Transeas ad superos,  
Ab eas ad inferos,  
Quos si vis videre.

3 Vita nostra brevis est,  
Brevi finietur,  
Venit mors velociter,  
Rapit nos atrociter,  
Nemini parcetur.

4 Vivat academia,  
Vivant professores,  
Vivat membrum quodlibet,  
Vivant membra quælibet,  
Semper sint in flore.

5 Vivant omnes virgines,  
Faciles, formosæ,  
Vivant et mulieres,  
Teneræ amabiles,  
Bonæ laboriosæ.

6 Vivat et republica,  
Et qui illam regit,  
Vivat nostra civitas,  
Mæcenatum caritas,  
Quæ nos hic protegit.

7 Pereat tristitia,  
Pereant osiores,  
Pereat diabolus,  
Quisvis antiburschulus,  
Atque irrisores.

8 Quis confluxus hodie  
Academicorum?  
E longinquo convenerunt  
Protinusque successerunt  
In commune forum.

9 Alma Mater floreat,  
Quæ nos educavit,  
Caros et commilitones,  
Dissitas in regiones  
Sparsos congregavit.

## IL PURITANI.

*Alla marcia.*

1. Lau - ri - ger Ho - ra - ti - us,  
U - bi sunt, O poc - u - la,

Quam dix - is - ti ve - rum,  
Dul - ci - o - ra mel - le,

Fu - git Eu - ro cit - i - us, Tem - pus  
Rix - a, pax, et os - cu - la, Ru - ben-

*Fine.*

e - dax re - rum. U - bi sunt, O  
tis pu - el - læ.

poc - u - la, Dul - ci - o - ra mel - le,

Rix - æ, pax, et os - cu - la,

Ru - ben - tis pu - el - læ. *D.C.*

2 Crescit uva molliter,  
Et puella crescit,  
Sed poeta turpiter,  
Sitiens canescit. CRO.

2 Quid iuvat aeternitas  
Nominis; amare  
Nisi terræ filias  
Lleat, et potare! CRO.

## ALMA MATER.

SOLO. Allegretto.

1. Al-ma Ma-ter! Al-ma Ma-ter! Heav'n's bless-ing at-

*p*

This system contains the first line of the musical score. It features a treble, alto, and bass staff in G major (one sharp) and 3/4 time. The melody is in the treble staff, and the accompaniment is in the alto and bass staves. The lyrics '1. Al-ma Ma-ter! Al-ma Ma-ter! Heav'n's bless-ing at-' are written below the treble staff. A piano (*p*) dynamic marking is placed below the alto staff.

tend thee, While we live we will cherish, protect and de-

This system contains the second line of the musical score. The melody continues in the treble staff, and the accompaniment continues in the alto and bass staves. The lyrics 'tend thee, While we live we will cherish, protect and de-' are written below the treble staff.

fend thee; Thy sons, dear old Yale, sing in loud, thrilling

This system contains the third line of the musical score. The melody continues in the treble staff, and the accompaniment continues in the alto and bass staves. The lyrics 'fend thee; Thy sons, dear old Yale, sing in loud, thrilling' are written below the treble staff.

chorus, While we think of thy great men who've been here before us.

CHORUS.

*ff* Hur-rah! Hur-rah! Al - ma Ma - ter for - ev - er. Hur-

*rit.*  
rah! Hur-rah! Al - ma Ma - ter for - ev - er.

- 2 Alma Mater! Alma Mater! we ne'er shall forget thee;  
Embalmed in the shrine of our hearts have we set thee;  
Thou haven of rest in life's tempest-torn ocean,  
Where calmly we rode in youth's wildest commotion.  
Hurrah! hurrah! &c.
- 3 Alma Mater! Alma Mater! watch o'er our last parting,  
Wipe away those sad tears that too soon may be starting;  
Whisper thou o'er our doubts, "Duty calls you, be brave,  
Truth's soldiers are fainting, go, succor and save.  
Be brave, be true, your country will love you;  
Be right — your night in God above you."
- 4 Alma Mater! Alma Mater! we will bring to thy shrine  
Our first fruits of Fame, — let the offering be thine;  
You trained our young minds, and you taught us to think;  
From thy classic fountains rich draughts did we drink.  
Hurrah! hurrah! &c.
- 5 Alma Mater! Alma Mater! ere we visit thee more,  
These elms may be falling, all moss-covered o'er;  
Yet we'll tread thy old halls, though with ag'd footfall creeping,  
Their echoes shall wake joys that only were sleeping.  
Hurrah! hurrah! &c.

## BENNY HAVENS.

1. We're gather'd now, my class-mates, to join our parting

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: a treble staff with a melody, an alto staff with a harmonic accompaniment, and a bass staff with a simple bass line. The lyrics '1. We're gather'd now, my class-mates, to join our parting' are written below the treble staff.

song, To pluck from memory's wreath the buds which there so sweetly

The second system continues the melody and accompaniment. The lyrics 'song, To pluck from memory's wreath the buds which there so sweetly' are written below the treble staff.

throng; To gaze on life's broad ruffled sea, to which we quickly

The third system concludes the piece. The lyrics 'throng; To gaze on life's broad ruffled sea, to which we quickly' are written below the treble staff.



go, But ere we start we'll drink the health of Alma Mater O.

*CHORUS.*

*ff* Oh, Al-ma Ma-ter O, Oh, Al-ma Ma-ter O, But

ere we start we'll drink the health of Al-ma Ma-ter O.

- 2 We go to taste the joys of life, like bubbles on its tide,  
Now glittering in its sunbeams and dancing in their pride,  
But bubble like they'll break and burst, and leave us sad, you know,  
There's none so sweet as memory of Alma Mater O. *Cito.*
- 3 Hither we came with hearts of joy, with joy we now will part,  
And give to each the parting grasp which speaks a brother's heart,  
United firm in pleasing words, which can no breaking know,  
For Sons of Yale can ne'er forget their Alma Mater O.
- 4 Then brush the tear-drop from your eye, and happy let us be,  
For joy alone should fill the hearts of those as blest as we;  
One cheerful chorus, ringing loud, we'll give before we go,  
The memory of college days and Alma Mater O.
- CHO. — Oh, Alma Mater O, Alma Mater O,  
Hurrah! hurrah! for college days and Alma Mater O.

## LAST CIGAR.

*Dolce.*

1. 'Twas off the blue Ca-na-ry isles, A glorious summer day, I  
 2. I leaned up-on the quarter rail, And looked down in the sea, E'en

sat up-on the quarter deck, And whiffed my cares a-way; And  
 there the purple wreath of smoke Was curling graceful-ly. Oh,

as the volumed smoke arose, Like incense in the air, I  
 what had I at such a time, To do with wasting care? A-



breath'd a sigh to think in sooth, It was my last cl - gar.  
las, the trembling tear proclaimed It was my last cl - gar.

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a bass clef. The music is in 4/4 time. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand.

CHORUS.

It was my last cl - gar, It was my last cl - gar, I

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a bass clef. The music is in 4/4 time. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand.

*rit.*  
breath'd a sigh to think in sooth, It was my last cl - gar.

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in a bass clef. The music is in 4/4 time. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand.

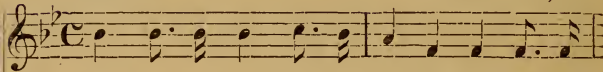
3 I watched the ashes as it came  
Fast drawing toward the end,  
I watched it as a friend would  
watch  
Beside a dying friend;  
But still the flame crept slowly on,  
It vanished into air,  
I threw it from me, spare the tale,  
It was my last cigar. CHIO.

4 I've seen the land of all I love  
Fade in the distance dim,  
I've watched above the blighted  
heart,  
Where once proud hope hath been;  
But I've never known a sorrow  
That could with that compare,  
When off the blue Canaries.  
I smoked my last cigar. CHIO.



## SPARKLING AND BRIGHT.

*Andante.*

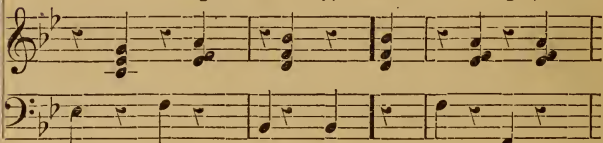
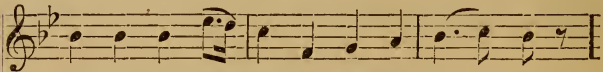
F. M. FINCH, '49.



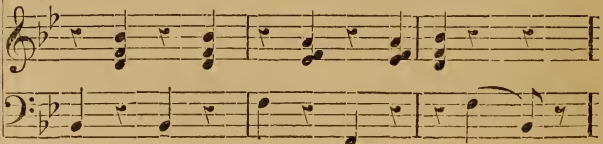
1. Float - ing a - way like the fountain's spray, Or the  
*p* 2. The leaf burns bright, like the gems of light, That  
 3. In the thought-ful gloom of his darkened room, Sits

snow-white plume of a maid - en, The smoke-wreaths rise to the  
 flash in the braids of Beau - ty, It nerves each heart for the  
 the child of song and sto - ry, But his heart is light, for his

star - lit skies, With bliss - ful fragrance la - den.  
 he - ro's part, On the bat - tle plain of du - ty.  
 pipe beams bright, And his dreams are all of glo - ry.



## CHORUS.

*f* Then smoke a - way till the gold - en ray Lights

up the dawn of the mor-row, For a cheerful ci-gar, like a

shield, will bar The blows of care and sor - row.

- 4 By the blazing fire sits the gray-haired sire,  
And infant arms surround him;  
And he smiles on all in that quaint old hall,  
While the smoke-curles float around him. CHO.
- 5 In the forest grand of our native land,  
When the savage conflict's ended,  
The "Pipe of Peace" brought a sweet release  
From toil and terror blended. CHO.
- 6 The dark-eyed train of the maids of Spain,  
'Neath their arbor shades trip lightly,  
And a gleaming cigar, like a new-born star,  
In the clasp of their lips burns brightly. CHO.
- 7 It warms the soul like the blushing bowl,  
With its rose-red burden streaming,  
And drowns it in bliss, like the first warm kiss  
From the lips with love-buds teeming. CHO.

## INTEGER VITÆ.

1. In - te-ger vi - tæ scel-e-ris-que pu - rus Non e - get

Mau - ris jac - u - lis, nec ar - cu, Nec ve - ne - na - tis

grav - i - da sa - git - tis, Fus - ce pha - re - tra;

2 Sive per Syrtis iter æstuosas,  
Sive facturus per inhospitalem  
Caucasum, vel quæ loca fabulosus  
Lambit Hydaspes,

Nec Jubbæ tellus generat, leonum  
Arida nutrix.

3 Namque me silva lupus in Sabina,  
Dum meam canto Lalagen, et ultra  
Terminum curis vagor expeditus,  
Fugit inermem:

5 Pone me, pigris ubi nulla campis  
Arbor æstiva recreatur aura,  
Quod latus mundi nebulae malusque  
Jupiter urget.

4 Quale portentum neque militaris  
Daunias latis alit æsculetis,

6 Pone sub curru nimium propinquæ  
Solis, in terra domibus negata;  
Dulce ridentem Lalagen amabo  
Dulce loquentem.

## PART II.

### LITORIA.

*Allegretto.*

1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-

*p*

This system contains the first three staves of music. The top staff is a treble clef melody in B-flat major, 2/4 time. The middle and bottom staves are piano accompaniment. The lyrics '1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-' are written below the first staff. A piano dynamic marking 'p' is placed below the middle staff.

bum, We love it still, where'er we roam,

This system contains the next three staves of music. The lyrics 'bum, We love it still, where'er we roam,' are written below the first staff.

Swe - de-le-we - dum-bum. *mf* The ve - ry songs we

This system contains the final three staves of music on the page. The lyrics 'Swe - de-le-we - dum-bum. *mf* The ve - ry songs we' are written below the first staff. A mezzo-forte dynamic marking 'mf' is placed below the first staff.

used to sing, Swe - de-le-wee-chu - hi - ra - sa, 'Mid

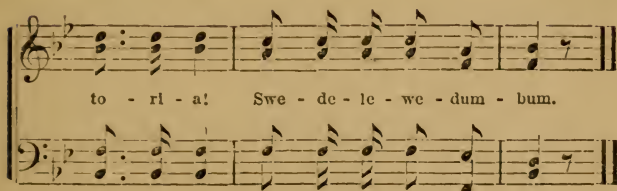
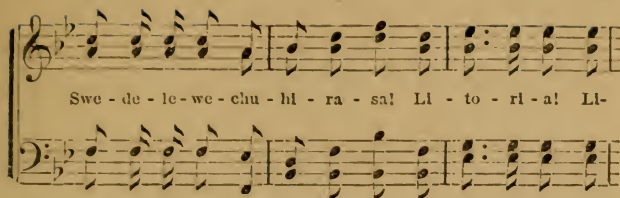
memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.

memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.

## CHORUS.

*ff* Li - to - ri - a! Li - to - ri - a!





- 2 As Freshmen first we come to Yale:  
Examinations make us pale,  
But when we reach our Senior year,  
Of such things we have lost our fear. CHO.
- 3 As Sophomores we have a task—  
'Tis best performed with torch and mask;  
For Euclid dead the Students weep,  
And bury him while Tutors sleep. CHO.
- 4 "In Junior Year we take our ease,  
We smoke our pipe and sing our glees,"  
When College life begins to swoon,  
It drinks new life from the Wooden Spoon. CHO.
- 5 In Senior Year we play our parts  
In making love and winning hearts;  
The saddest tale we have to tell,  
Is when we bid our friends farewell! CHO.
- 6 And then into the world we come:  
We've made good friends, and studied some,  
And till the sun and moon shall pale  
We'll love and reverence Mother Yale. CHO.

## UPIDEE.

*SOLO.* *CHO.*

1. The shades of night were a - comin' down swift, U - pi - dee,

The first system of music is in 2/4 time with a key signature of one sharp (F#). It features a solo part in the treble clef and a choir part in the bass clef. The solo part begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of eighth and sixteenth notes. The choir part consists of a single quarter note G2 in the first measure, followed by two measures of whole rests, and then a final measure with a half note G2.

*SOLO.*

U - pi - da, And the snow was a-heap-in' up drift on drift,

The second system continues the solo part in the treble clef, starting with a quarter note G4 and continuing with eighth and sixteenth notes. The bass clef part has a half note G2 in the first measure, followed by two measures of whole rests.

*CHO.* *SOLO.*

U - pi - dee - i - da. Thro' a Yan - kee village a

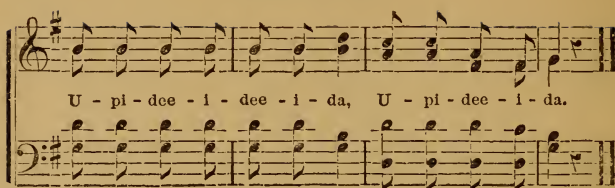
The third system features the choir part in the treble clef and the solo part in the bass clef. The choir part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with eighth and sixteenth notes. The bass clef part has a half note G2 in the first measure, followed by a quarter note G2, and then two measures of whole rests.

youth did go, Carryin' a flag with this mot - to:

The fourth system continues the solo part in the treble clef, starting with a quarter note G4 and continuing with eighth and sixteenth notes. The bass clef part has a half note G2 in the first measure, followed by two measures of whole rests.







2 O'er his high forehead curled copious hair,  
 He'd a Roman nose, and complexion fair;  
 He'd a bright blue eye, and an auburn lash,  
 And he ever kept a shoutin' through his moustache: — CHO.

3 "Oh, dont go up," said an old man; "stop!  
 It's blowing gales up there on top,  
 You'll tumble off on the t'other side,"  
 But the hurrying stranger still replied: — CHO.

4 "Oh, dont go up such a shocking bad night,  
 Come rest in this lap," said a maiden bright;  
 A tear on his Roman nose did come;  
 But still he remarked, as upward he clumb: — CHO.

5 "Look out for the branch of the sycamore tree,  
 Dodge the rolling stones if any you see;"  
 So saying, the farmer went to bed,  
 But that singular voice replied overhead: — CHO.

6 He saw through the windows as he kept a-gettin' upper,  
 A number of families sitting at supper;  
 He eyed those slippery rocks very keen,  
 But fled as he cried, and cried while a-fleein': — CHO.

7 About quarter-past six the next forenoon,  
 A man accidentally going up soon,  
 Heard spoken above him as much as twice,  
 Those very same words in a very weak voice: — CHO.

8 Not far, I believe, from a quarter of seven,  
 He was slow getting up, the road being uneven;  
 He found buried up in the snow and ice,  
 The boy and the flag with the strange device: — CHO.

9 Yes, he's dead, defunct, without any doubt,  
 The lamp of his life entirely gone out,  
 On the drear hill-side the youth was a-layin',  
 And there was no more use for him to be a-ayin': — CHO.

## CO - CA - CHE - LUNK.

SOLO.

1. Tell me not, in mourn - ful num - bers,

The first system of the musical score. The melody is written on a treble clef staff in 2/4 time, with a key signature of two flats (B-flat and E-flat). The piano accompaniment is on a bass clef staff, featuring a steady eighth-note pattern. The lyrics '1. Tell me not, in mourn - ful num - bers,' are placed between the staves.

Life is but an emp - ty dream, For the soul is

The second system of the musical score. The melody continues on the treble clef staff. The piano accompaniment remains consistent. The lyrics 'Life is but an emp - ty dream, For the soul is' are placed between the staves.

dead that slum - bers, And things are not

The third system of the musical score. The melody concludes on the treble clef staff. The piano accompaniment continues. The lyrics 'dead that slum - bers, And things are not' are placed between the staves.

## CHORUS.

as they seem. Co - ca-che-lunk-che-lunk-che - la - ly,

Co - ca-che-lunk - che-lunk - che - la - ly,

The first system of the chorus consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat major). The vocal parts enter with the lyrics 'as they seem. Co - ca-che-lunk-che-lunk-che - la - ly,' with a triplet of eighth notes marked with a '3'. The piano accompaniment follows with a similar triplet pattern.

Co - ca-che-lunk-che - lunk - che-lay, Co - ca-che-lunk-che-

Co - ca-che-lunk-che - lunk - che-lay, Co - ca-che-lunk-che-

The second system continues the chorus with four staves. It features the same vocal and piano parts as the first system, with the lyrics 'Co - ca-che-lunk-che - lunk - che-lay, Co - ca-che-lunk-che-' repeated twice. The musical notation includes triplets and slurs, maintaining the B-flat major key signature.

The musical score consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the first and second staves. The lyrics are: 'lunk-che - la - ly, Hll! O chick - a - che - lunk - che - lay.'

lunk-che - la - ly, Hll! O chick - a - che - lunk - che - lay.

lunk-che - la - ly, Hll! O chick - a - che - lunk - che - lay.

## 2.

Life is real, life is earnest,  
 And the grave is not its goal;  
 Dust thou art, to dust returnest,  
 Was not spoken of the soul.

## 3.

Let us then be up and doing,  
 With a heart for any fate,  
 Still achieving, still pursuing,  
 Learn to labor and to wait.

## CRAMBAMBULI.

*Andante.*

F. M. FINCH, '49.

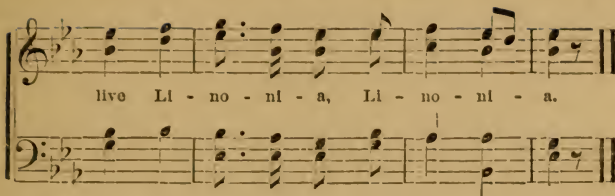
1. Li - no - ni - a, the wreaths of  
With grace - ful song and thrill - ing

glo - ry Sit light - ly on thy  
sto - ry, Thy name and praise are

peer - less brow;  
wov - en now. { Then, broth - ers, let the

loud huz - za Re - ech - o for Li - no - ni - a! Long





2 From northern rock and southern valley,  
 From crystal lake and prairie land,  
 Her children, at her summons, rally  
 And gather round her, hand in hand.  
 Then let it ring—the loud huzza,  
 For gallant, gay Linonia!  
 Long live Linonia—Linonia!

3 On Senate floor and field of battle,  
 Her sons have struck the patriot's blow;  
 Nor foreign threat, nor musket rattle,  
 Could bend their noble spirits low.  
 Then proudly shout huzza, huzza!  
 Our hearts are thine, Linonia!  
 Long live Linonia—Linonia!

4 Her ancient walls have oft resounded  
 With shout and song of victory:  
 By warm and fearless hearts surrounded,  
 Her banners all wave merrily.  
 Then onward, all! huzza, huzza!  
 Fight bravely for Linonia!  
 Long live Linonia—Linonia!

5 Along the patient path of duty,  
 Her voice shall cheer our weary way;  
 Beneath the trustful smile of beauty,  
 Our thoughts to her shall often stray;  
 And ere our children lisp “mamma,”  
 We'll make them sing Linonia,  
 Long live Linonia—Linonia!

6 Then, brothers, let the swelling chorus  
 Our mingled pride and joy proclaim;  
 Linonia's shield is blazing o'er us,  
 It lights the winding path of fame.  
 Then let it ring—the prond huzza!  
 Three cheers for brave Linonia!  
 Long live Linonia—Linonia!

## A LITTLE MORE CIDER.

Class of '54.

1. When first I saw a

The first system of musical notation for the song. It consists of a treble and bass staff in 2/4 time with a key signature of two sharps (F# and C#). The treble staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a quarter note G2, a quarter note A2, and a quarter note B2. Both staves have a repeat sign after the first measure.

"Sheepskin," In Prex's hand I spied it. I'd

The second system of musical notation. The treble staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff continues with a quarter note G2, a quarter note A2, and a quarter note B2. Both staves have a repeat sign after the first measure.

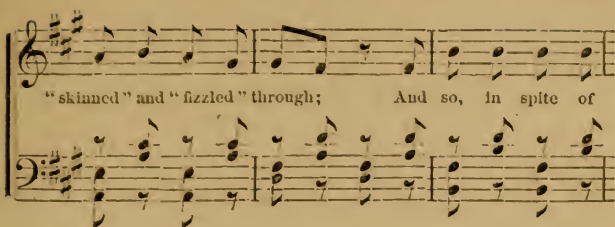
given my hat and boots, I would, If I could have been be-

The third system of musical notation. The treble staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff continues with a quarter note G2, a quarter note A2, and a quarter note B2. Both staves have a repeat sign after the first measure.

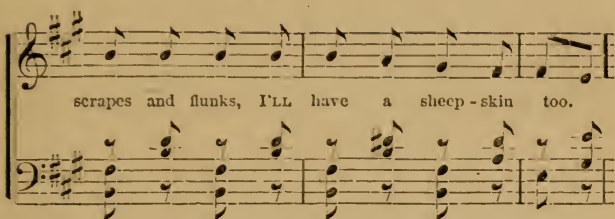
side it; But now that last Bi - en - nial's past, I

The fourth system of musical notation. The treble staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff continues with a quarter note G2, a quarter note A2, and a quarter note B2. Both staves have a repeat sign after the first measure.



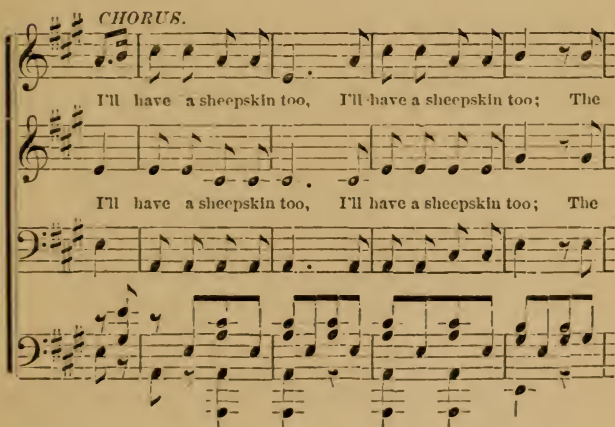


"skinned" and "fizzled" through; And so, in spite of



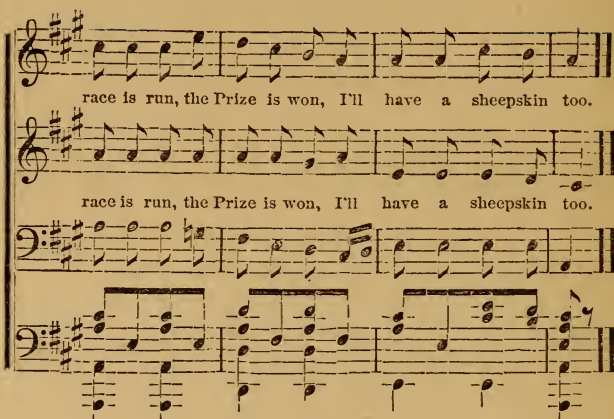
scrapes and flunks, I'll have a sheep-skin too.

*CHORUS.*



I'll have a sheepskin too, I'll have a sheepskin too; The

I'll have a sheepskin too, I'll have a sheepskin too; The



- 2 Green elms are waving o'er us,  
Green grass beneath our feet,  
The ring is round, and on the ground  
We sit a class complete;  
But when these elms shall shed their  
leaves,  
This grass be turned to hay,  
The noble class of Fifty-four  
Will all be far away.  
We'll be Alumni too,  
We'll be Alumni too,  
With white degrees we'll take our  
ease,  
And be Alumni too.
- 3 I tell you what, my classmates,  
My mind it is made up,  
I'm coming back three years from  
this,  
To take that silver cup;  
I'll bring along the "requisite,"  
A little white-haired lad,  
With "bib" and fixings all com-  
plete,  
And I shall be his "dad."  
And I shall be his dad,  
And I shall be his dad,  
And you shall see how this "A. B."  
Will look when he's a dad.
- 4 Then swell the chorus louder,  
And make the old elms ring;  
Remember, fellows, one and all,  
This is our parting "sing;"  
And blow the smoke and music out,  
In volume full and strong,  
Till old "Grove Hall," "York  
Square," and all,  
Shall hear our farewell song.  
Shall hear our farewell song,  
Shall hear our farewell song,  
Till old "Grove Hall," "York  
Square," and all,  
Shall hear our farewell song.
- 5 This lemonade it has no "stick,"  
But let us take a glass,  
And fill us up a "stirrup cup,"  
Together as a class;  
And then, before we say farewell,  
And part to meet no more,  
Drink to the Sophomore "Mar-  
tyrs,"  
Of the class of Fifty-four.  
The class of Fifty-four,  
The class of Fifty-four,  
A long adieu, oh, tried and true,  
Old class of Fifty-four.

## VIVE L'AMOUR.

*Allegro molto. f*

Let ev - ery good fel - low now fill up his glass,

The musical score consists of two systems. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system continues the piano accompaniment with both treble and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo and dynamics are marked 'Allegro molto. f'.

*CHO.*

Vi - ve la com - pag - nie, And drink to the health of our

The musical score for the chorus consists of two systems. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system continues the piano accompaniment with both treble and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo and dynamics are marked 'Allegro molto. f'.

*CHO.*

glo - ri - ous class. Vi - ve la com - pag - nie.

*ff* Vi - ve la, vi - ve la, vi - ve l'amour, Vi - ve la, vi - ve la,

vi - ve l'a - mour, Vi - ve l'a - mour,

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with rests indicated by a '7' in the original image. The lyrics 'vi - ve l'a - mour, Vi - ve l'a - mour,' are written below the top staff.

vi - ve l'a - mour, vi - ve la com - pag - nie.

This system contains the next two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat). The music continues with eighth and sixteenth notes, ending with a double bar line. The lyrics 'vi - ve l'a - mour, vi - ve la com - pag - nie.' are written below the top staff.

## LANDLORD, FILL THE FLOWING BOWL.

*Allegretto.*

*f* 1. Landlord, fill the flowing bowl Un-til it doth run o - ver,

This musical system consists of three staves. The top staff is a single melodic line in G major (one flat) and 2/4 time. The middle and bottom staves are a piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using only the bass clef. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Landlord, fill the flowing bowl, Un-til it doth run o - ver.

This musical system continues the melody and piano accompaniment from the first system, maintaining the same notation and structure.

## CHORUS.

*ff* For to - night we'll mer - ry, mer - ry be,

The chorus section begins with a new melodic line on the top staff. The piano accompaniment in the middle and bottom staves features a more rhythmic, eighth-note pattern, characteristic of a chorus or dance tune. The dynamics are marked *ff* (fortissimo).



For to - night we'll mer - ry, mer - ry be,

For to - night we'll mer - ry, mer - ry be; To-

mor - row we'll get so - ber.

2 The man that drinks good whiskey punch,  
And goes to bed right mellow,  
Lives as he ought to live,  
And dies a jolly good fellow. CHOR.

3 The man who drinks cold water pure,  
And goes to bed quite sober,  
Falls as the leaves do fall,  
So early in October. CHOR.

4 But he who drinks just what he likes,  
And getteth "half-seas over,"  
Will live until he dies, perhaps,  
And then lie down in clover. CHOR.



## J - FEL.\*

*Allegretto.**CHO. f*

1. As Freshmen, first, we come to Yale, Fol de rol de rol rol rol,

The first system of the musical score for 'J - FEL.\*' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melody with eighth and sixteenth notes. The second staff is a bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4, containing a piano accompaniment with chords marked with 'p' (piano) and 'f' (forte). The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4, containing a piano accompaniment with chords.

*CHO.*

Ex - am - i - na - tions make us pale, Fol de rol de rol rol rol,

The second system of the musical score for 'J - FEL.\*' consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4, containing a melody with eighth and sixteenth notes. The second staff is a bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4, containing a piano accompaniment with chords marked with 'p' (piano) and 'f' (forte). The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4, containing a piano accompaniment with chords.

Eel - i - eel - i - eel - i - Yale,

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, each with a pair of beamed eighth notes. The lower staff is in bass clef with the same key signature and contains four measures of music, each with a pair of beamed eighth notes. The lyrics 'Eel - i - eel - i - eel - i - Yale,' are written below the first staff.

Fol de rol de rol rol rol, Eel - i - eel - i -

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains four measures of music, each with a pair of beamed eighth notes. The lower staff is in bass clef with the same key signature and contains four measures of music, each with a pair of beamed eighth notes. The lyrics 'Fol de rol de rol rol rol, Eel - i - eel - i -' are written below the first staff.

eel - i - Yale, Fol de rol de rol rol rol.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains four measures of music, each with a pair of beamed eighth notes. The lower staff is in bass clef with the same key signature and contains four measures of music, each with a pair of beamed eighth notes. The lyrics 'eel - i - Yale, Fol de rol de rol rol rol.' are written below the first staff.

- 2 As Sophomores we have a task;  
Tis best performed by torch and mask. CHO.
- 3 In Junior year we take our ease,  
We smoke our pipes and sing our glees. CHO.
- 4 In Senior year we act our parts  
In making love, and winning hearts. CHO.
- 5 And then into the world we come,  
We've made good friends, and studied — some. CHO.

*Adagio.* 6 The saddest tale we have to tell,  
Is when we bid our friends farewell. CHO.

\* Eel-i-Yale; in honor of Elihu, or "Eli," Yale, the patron of Yale college.

## BINGO.

*f Alla marcia.*

Here's to good old Yale, drink it down, drink it down,

Here's to good old Yale, drink it down, drink it down,

Here's to good old Yale, She's so hearty and so hale, Drink it

*Fine.*  
down, drink it down, drink it down, down, down.

*p* Balm of Gi-le-ad, Gi-le-ad, Balm of Gi-le-ad, Gi-le-ad,

*cres.*

Balm of Gi-le-ad, Way down on the Bin-go farm. *f* We

This system consists of a grand staff with two staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a crescendo leading into a forte section.

won't go home a-ny more, We won't go home a-ny more, We

This system continues the melody and bass line from the first system, maintaining the same key signature and time signature.

won't go home a-ny more, Way down on the Bin-go farm.

This system continues the melody and bass line from the second system.

*cres.*

*p* Bin-go, Bin-go, Bin-go, Bin-go, Bin-go, Bin-go, Way

This system continues the melody and bass line from the third system, featuring a crescendo and a piano dynamic marking.

*D.C.*

down on the Bin-go farm. *ff* (Spoken.) O. <

This system concludes the piece with a double bar line and a repeat sign. The melody and bass line are shown, with a forte dynamic marking and a spoken instruction.

## RIG - A - JIG.

*Presto.*

*f* 1. As I was walk - ing down the street, Heigh-  
2. Said I to her, "What is your trade?" Heigh-

o, heigh-o, heigh-o, heigh-o, A pret - ty girl I  
o, heigh-o, heigh-o, heigh-o, Said she to me, "Im a

chanced to meet, heigho, heigho, heigho. Rig - a - jig - jig, and a -  
weav - er's maid," heigho, heigho, heigho. Rig - a - jig - jig, and a -

way we go, a - way we go, a - way we go,

Rig - a - jig - jig, and a - way we go, heigh-o, heigh-o, heigh-

This system consists of a treble and bass staff in 2/4 time. The treble staff features a melody with eighth and sixteenth notes, including triplet markings (indicated by a '3' over the notes). The bass staff provides a harmonic accompaniment with chords and single notes.

o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-

This system continues the melody and accompaniment. The treble staff has a more active line with eighth notes, while the bass staff remains primarily chordal.

o, heigh-o, heigh-o, heigh-o, Rig - a - jig - jig, and a -

This system introduces a change in the treble staff melody, which now includes more eighth notes and rests. The bass staff continues with its accompaniment, featuring triplet markings in the final measure.

way we go, Heigh-o, heigh-o, heigh-o.

This is the final system on the page, concluding with a double bar line. The treble staff ends with a final chord, and the bass staff provides a concluding accompaniment with triplet markings.



## JACK AND GILL.

*Presto.*

1. Jack and Gill went up the hill To fetch a pail of

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the melody for the first line of the song. The middle staff is also a treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, providing a bass line. The lyrics '1. Jack and Gill went up the hill To fetch a pail of' are written below the middle staff.

wa - ter, Jack fell down and broke his crown, And

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the melody for the second line of the song. The middle staff is also a treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, providing a bass line. The lyrics 'wa - ter, Jack fell down and broke his crown, And' are written below the middle staff.

*CHO.*

Gill came tumbling aft - er. Hey, did-dle, did-dle, the

This musical system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the melody for the third line of the song. The middle staff is also a treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, providing a bass line. The lyrics 'Gill came tumbling aft - er. Hey, did-dle, did-dle, the' are written below the middle staff.



cat and the fid-dle, The cow jumped o-ver the moon, The

This system contains the first three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, continuing the melody. The bottom staff is in bass clef with the same key signature and time signature, providing a bass line with eighth notes.

lit-tle dog laughed to see the sport, And the dish ran a-way with the

This system contains the next three staves of music. The top staff continues the melody from the first system. The middle staff continues the melody. The bottom staff continues the bass line.

spoon, spoon, spoon, And the dish ran away with the—

This system contains the final three staves of music on the page. The top staff continues the melody, ending with a long note. The middle staff features chords, likely representing the 'spoon, spoon, spoon' part of the lyrics. The bottom staff continues the bass line.

## CHO.

Oh, no; we'll nev - er get drunk a - ny

The first system of the chorus consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody starting on a whole note, followed by eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp. They contain a harmonic accompaniment using chords and single notes.

more. Oh, no; we'll

The second system of the chorus continues the melody and accompaniment from the first system. It also consists of three staves with the same musical notation and structure.

nev - er get drunk a - ny more. Oh, no; we'll

The third system of the chorus concludes the phrase. It follows the same three-staff format as the previous systems, with a treble staff for the melody and a grand staff for the accompaniment.

nev-er get drunk a - ny more,      Never get drunk,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one sharp (F#) and contains a harmonic accompaniment of chords and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line with eighth and sixteenth notes. The lyrics 'nev-er get drunk a - ny more,' are written below the first staff, and 'Never get drunk,' is written below the second staff.

Never get drunk,      Never get drunk a - ny more.

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle staff continues the harmonic accompaniment, also ending with a double bar line. The bottom staff continues the bass line, ending with a double bar line. The lyrics 'Never get drunk,' are written below the first staff, and 'Never get drunk a - ny more.' is written below the second staff.

## 2.

Old Mother Hubbard, she went to the cupboard,  
 To get her poor dog a bone;  
 When she got there the cupboard was bare,  
 And so the poor dog had none. CHOR.

## 3.

Mother, may I go out to swim?  
 Oh, yes, my darling daughter;  
 Hang your clothes on a hickory limb,  
 But don't go near the water. CHOR.

## OH, THAT WILL BE JOYFUL.

1. The man who has plenty of good peanuts, And giveth his neighbor

none, He shan't have a-ny of my peanuts When his peanuts are

gone, When his peanuts are gone, . . . When his peanuts are

gone, He shan't have a-ny of my pean-uts when his pea-nuts are

This system consists of three staves. The top staff is a treble clef with a melody of eighth and quarter notes. The middle staff is a treble clef with a harmonic accompaniment of chords. The bottom staff is a bass clef with a simple bass line.

gone. *f* Oh, that will be joy - ful, joy - ful, joy - ful,

This system consists of three staves. The top staff continues the melody. The middle staff features a *f* (forte) dynamic marking and includes a long, sustained chord in the middle. The bottom staff continues the bass line.

Oh, that will be joy - ful, When his pea - nuts are gone.

This system consists of three staves. The top staff concludes the melody with a double bar line. The middle and bottom staves provide harmonic support and conclude with a double bar line.

2 The man who has plenty of good soft, sweet soda crackers,  
And giveth his neighbor none,  
He shan't have any of my good soft, sweet, &c.

## SHOOL.

1. I wish I was in Bos-ton ci - ty, Where all the girls they

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a melody of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a melody of eighth notes. The lyrics '1. I wish I was in Bos-ton ci - ty, Where all the girls they' are written below the middle staff.

are so pret-ty, If I didn't have a time 'twould

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a melody of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a melody of eighth notes. The lyrics 'are so pret-ty, If I didn't have a time 'twould' are written below the middle staff.

be a pi - ty, Dis cum bib-ble lol - la boo, slow reel.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a melody of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a melody of eighth notes. The lyrics 'be a pi - ty, Dis cum bib-ble lol - la boo, slow reel.' are written below the middle staff.



## CHORUS.

Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The

Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The

first time I saw psilly, bally eel, Dis cum bibble lolla boo, slow reel.

first time I saw psilly, bally eel, Dis cum bibble lolla boo, slow reel.

2 I wish I was on yonder hill,  
For there I'd sit and cry my fill,  
And every drop should turn a mill,  
Dis cum bibble lolla boo. Slow  
reel. CHOR.

2 I wish I was a married man,  
And had a wife whose name was Fan.  
I'd sing her a song on this same plan  
Dis cum bibble lolla boo. Slow  
reel. CHOR.



## JOHN BROWN HAD A LITTLE INJUN.

First system of musical notation. The treble staff contains the melody: a half note G4, a half note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. The lyrics "John Brown had a lit-tle In - jun," are written below the treble staff. The piano accompaniment consists of two staves: the right hand plays a series of chords (G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4) and the left hand plays a simple bass line (G2, A2, B2, A2, G2, F#2, E2, D2).

Second system of musical notation. The treble staff continues the melody: a half note D4, a half note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a half note D3. The lyrics "John Brown had a lit-tle In - jun, John Brown" are written below the treble staff. The piano accompaniment continues with the same chordal pattern in the right hand and bass line in the left hand.

Third system of musical notation. The treble staff continues the melody: a half note D3, a half note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, and a half note D2. The lyrics "had a lit-tle In - jun, One lit-tle In - jun boy." are written below the treble staff. The piano accompaniment continues with the same chordal pattern in the right hand and bass line in the left hand.

N.B.—This song is often sung as a three-part Round.

One lit-tle, two lit-tle, three lit-tle In - jun,  
Ten lit-tle, nine lit-tle, eight lit-tle In - jun,

This system contains three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains two measures of music. The middle staff is an alto clef with a key signature of two sharps, containing two measures of music. The bottom staff is a bass clef with a key signature of two sharps, containing two measures of music.

four little, five little, six little In-jun, seven little, eight little,  
seven little, six little, five little In-jun, four little, three little,

This system contains three staves. The top staff is a treble clef with a key signature of two sharps, containing two measures of music. The middle staff is an alto clef with a key signature of two sharps, containing two measures of music. The bottom staff is a bass clef with a key signature of two sharps, containing two measures of music.

nine lit-tle In - jun, ten lit-tle In - jun boys.  
two lit-tle In - jun, one lit-tle In - jun boy.

This system contains three staves. The top staff is a treble clef with a key signature of two sharps, containing two measures of music. The middle staff is an alto clef with a key signature of two sharps, containing two measures of music. The bottom staff is a bass clef with a key signature of two sharps, containing two measures of music.

## MENAGERIE.

*Allegro giocoso.*

1. Van Amburgh is the man, who goes to all the shows, He

*f*

This system contains the first three staves of music. The top staff is a vocal line in G major (one flat) and common time, starting with a quarter rest followed by eighth and quarter notes. The middle and bottom staves are piano accompaniment, with the middle staff starting on a half rest and the bottom staff on a quarter rest. The piano part features a rhythmic pattern of eighth and quarter notes.

goes in - to the li-on's den, and tells you all he knows; He

This system contains the next three staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern, with the middle staff featuring a triplet of eighth notes in the second measure.

sticks his head into the lion's mouth, And keeps it there awhile, And

3

This system contains the final three staves of music. The vocal line includes a triplet of eighth notes marked with a '3' above them. The piano accompaniment continues with the established rhythmic pattern.

when he takes it ont a-gain, he greets you with a smille.

CHORUS.

*f* The el-e-phant now goes round, the band be-gins to play, The

boys a-round the monkeys' cage Had bet-ter keep a-way.

- 2 First comes the African Polar Bear, oft called the Iceberg's daughter,  
She's been known to eat three tubs of ice, then call for soda water;  
She wades in the water up to her knees, not fearing any harm,  
And you may grumble all you please, and she don't care a "darn." CHO.
- 3 That Hyena in the next cage, most wonderful to relate,  
Got awful hungry the other day, and ate up his female mate;  
He's a very ferocious beast, don't go near him, little boys,  
For when he's mad he shakes his tail, and makes this awful noise. (*Imitation of growling.*) CHO.
- 4 Next comes the Anaconda Boa Constrictor, oft called Anaconda for brevity,  
He's noted the world throughout for his age and great longevity;  
He can swallow himself, crawl through himself, and come out again with facility.  
He can tie himself up in a double-bow-knot with his tail, and wink with the greatest agility. CHO.
- 5 Next comes the Vulture, awful bird, from the mountain's highest tops,  
He's been known to eat up little girls, and then to flick his chops;  
Oh, the show it can't go on, there's too much noise and confusion;  
Oh, ladies, stop feeding those monkeys peanuts, it'll injure their constitution. CHO.

## MARY HAD A LITTLE LAMB.

SOLO. *Allegro giocoso.*

1. Ma - ry had a lit - tle lamb, its fleece was white as snow,

The solo part consists of two systems of music. The first system has a treble staff with a melody in G major (one flat) and common time, and a bass staff with a whole rest. The second system has a treble staff with a melody starting on a piano (*p*) dynamic and a bass staff with a simple accompaniment.

CHO.

Shout - ing the bat - tle cry of free - dom. And

The choir part consists of two systems of music. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system has a treble staff with a melody starting on a forte (*f*) dynamic and a bass staff with a simple accompaniment.

SOLO.

everywhere that Ma - ry went the lamb was sure to go.

The solo section consists of two systems of music. The first system features a treble clef staff with a melody in B-flat major, marked with a 'p' (piano) dynamic. The bass clef staff contains whole notes. The second system continues the melody in the treble staff, which includes a key signature change to one sharp (F#) for the final measure, while the bass staff continues with whole notes.

CHO.

Shout - ing the bat - tle cry of free - dom.

The choir section consists of two systems of music. The first system features a treble clef staff with a melody in B-flat major, marked with a 'f' (forte) dynamic. The bass clef staff contains whole notes. The second system continues the melody in the treble staff, which includes a key signature change to one sharp (F#) for the final measure, while the bass staff continues with whole notes.



## FULL CHORUS.\*

*ff* The U - nion for - ev - er! Hurrah, boys, hurrah!

Down with the trai - tor, and up with the star, And

everywhere that Ma-ry went the lamb was sure to go,

Shout - ing the bat - tle cry of free - dom.

- 2 It followed her to school one day, which was against the rule, CHO.  
For it made the children laugh and play to see a lamb at school. CHO.
- 3 And so the teacher turned him out, but still he lingered near, CHO.  
And waited patiently about till Mary did appear. CHO.
- 4 "What makes the lamb love Mary so?" the children all did cry, CHO.  
"Cause Mary loves the lamb, you know," the teacher did reply. CHO.

\* The third line of the chorus should be a repetition of the second line of the verse immediately preceding.



# HEBREW CHILDREN.

Class of '53.

*Allegretto.*

1. U-bi sunt Bienni-a-les chartæ, U-bi sunt Bienniales chartæ,  
Pro-fes-sor-i-bus pa-bu-lo erunt, Pro-fes-sor-i-bus pa-bu-lo erunt,

Omnes a no - bis pro-stra-tæ? (Fle-ri non po-test qulu.)  
Pro-fes-sor - i-bus pa - bu-lo e-runt, Non alla re dig-næ sunt.

- |   |      |  |      |
|---|------|--|------|
| 2 Ubi est meus parvus equus<br>Qui de me est bene meritus?<br>(Per quem stabat, quominus —)<br>Actum est de meo equo,<br>Ex equo sic pugnavi.                               | BIS. | 5 Ubi sunt Seniores ante nos?<br>Haud sclo an terra marique<br>Ubique dispersi sunt<br>Idem sunt qui semper fue-<br>runt;<br>Ex civitate pulsati sunt. | BIS. |
| 3 Ubi sunt hi professores<br>Quibus modo cenam dedimus?<br>(Qui nihil pratermiserunt quin—)<br>Laborant stomacho, sed nihil in-<br>terest,<br>Si sheepskin valet, bene est. | BIS. | 6 Ubi est Gullielmus Wickham?<br>Qui seculare carmen cantat?<br>Vermes habent corpus id.<br>Allos centum annos abhinc,<br>Vermes devorant nos.         | BIS. |
| 4 Ubi classes inferiores?<br>Invidentes hic a tergo:<br>Macte, pueri, virtute!<br>Non cuiusvis est equare<br>Classem quinquaginta tres!                                     | BIS. | 1 Where, oh, where are the Hebrew<br>children?<br>Gone to the promised land.   | TER. |
|   |      | 2 Where, oh, where is Father Abri-<br>ham?<br>Gone to the promised land.   | TER. |

## PETER GRAY.

*Andante.*

1. Once on a time there was a man, His

The first system of the musical score for 'Peter Gray'. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is in the first bass staff. The lyrics '1. Once on a time there was a man, His' are written below the first staff. The treble staff contains a piano accompaniment, starting with a piano (p) dynamic marking. The second bass staff continues the accompaniment.

name was Pe - ter Gray; He lived way down in

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'name was Pe - ter Gray; He lived way down in' are written below the first staff. The treble staff continues the piano accompaniment.

that 'ere town Called Penn - syl - va - ni - a.

The third system of the musical score. It continues the melody and accompaniment. The lyrics 'that 'ere town Called Penn - syl - va - ni - a.' are written below the first staff. The treble staff continues the piano accompaniment.

CHORUS.

*p* Blow, ye winds of the morn - ing;

Blow, ye winds, heigh - o. Blow, ye winds of the

morn - ing, Blow, blow, blow.

2 Now Peter Gray he fell in love, all with a nice young girl,  
The first three letters of her name were L - U - C, Anna Quirl. CHO.

3 But just as they were going to wed, her papa he said "No,"  
And consequently she was sent way off to Ohio. CHO.

4 And Peter Gray he went to trade for furs and other skins,  
Till he was caught and scalp - y - ed, by the bloody Indians. CHO.

5 When Lucy Anna heard the news, she straightway took to bed,  
And never did get up again until she di - 1 - ed. CHO.

## SPRINGFIELD MOUNTAIN.

SOLO. *Andante.*

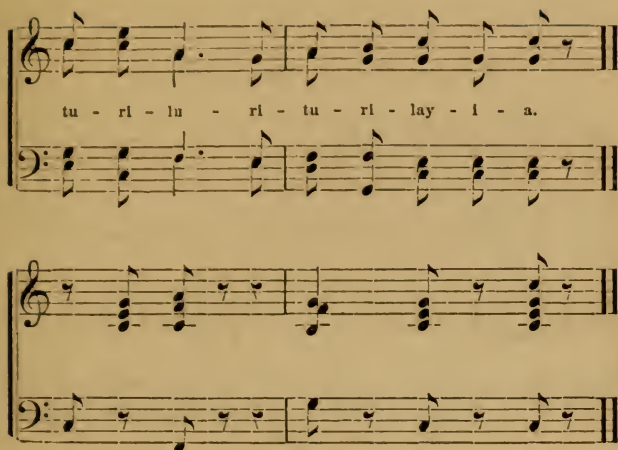
1. On Springfield mountain there did dwell A nice young man, I

The solo section is written for a single voice in 3/4 time, marked *Andante*. It consists of a single melodic line on a treble clef staff. The first line of music contains the lyrics "1. On Springfield mountain there did dwell A nice young man, I". The second line of music contains a series of chords, and the third line contains a series of eighth notes.

CHORUS.

knew him well I - ell, sing Tu - ri - lu - ri - tu - ri - lay, Sing

The chorus section is written for a single voice in 3/4 time. It consists of a single melodic line on a treble clef staff. The first line of music contains the lyrics "knew him well I - ell, sing Tu - ri - lu - ri - tu - ri - lay, Sing". The second line of music contains a series of chords, and the third line contains a series of eighth notes. The section is marked with a forte (*f*) dynamic.



- 2 On Monday morning he did go  
Down to the meadow for to mow. CHO.
- 3 He scarce had mowed half round the field,  
When a pesky serpent bit his heel. CHO.
- 4 He raised his scythe and struck a blow,  
Which laid the pesky serpent low. CHO.
- 5 He took the serpent in his hand,  
And posted off to Molly Brand. CHO.
- 6 "Oh, Johnny dear, why did you go  
Down to the meadow for to mow?" CHO.
- 7 "Oh, Molly dear, I thought you knowed  
'Twas father's field, and must be mowed." CHO.
- 8 Now this young man gave up the ghost,  
And did to Abraham's bosom post. CHO.
- 9 And thus he cried as up he went,  
"Oh, pesky, cruel sar - pi - ent." CHO.
- 10 Now, all young men, a warning take, —  
Beware of the bite of a great big snake. CHO.

## DRIVE DULL CARE AWAY.

1. It's a way we have at old Yale, sir, It's a way we have at old

2. For we think it is no sin, sir, To take the Freshmen

*p*

Yale, sir, It's a way we have at old Yale, sir, To

in, sir, And ease them of their tin, sir, To

*f*

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of two systems of music. The first system contains two vocal staves and two piano accompaniment staves. The vocal parts have lyrics, and the piano part includes a dynamic marking of *p* (piano). The second system also contains two vocal staves and two piano accompaniment staves. The vocal parts continue the lyrics, and the piano part includes a dynamic marking of *f* (forte). The score is set in 6/8 time, indicated by the time signature at the beginning of each system.



DRIVE DULL CARE AWAY, Concluded.

65

*Fine. CODA.*

drive dull care a - way, . . . To drive dull care a-

drive dull care a - way, . . . To drive dull care a-

*p*

*D.C.*

way, . . . To drive dull care a - way. . .

way, . . . To drive dull care a - way. . .

*D.C.*

3 For we think it is but right, sir,  
 On Wednesday and Saturday night, sir,  
 To get most gloriously tight, sir,  
 To drive dull care away. CHIO.



## THE MERMAID.

*Moderato.*

'Twas Fri - day morn when we set sail, And we

This system of musical notation is for the first system of the song. It consists of a treble and a bass staff, both in 4/4 time and B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Moderato'.

were not far from the land, When the cap - tain spied a

This system of musical notation is for the second system of the song. It continues the melody and accompaniment from the first system.

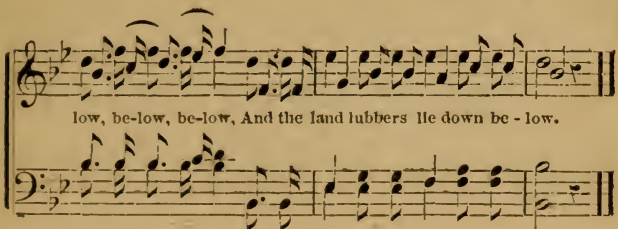
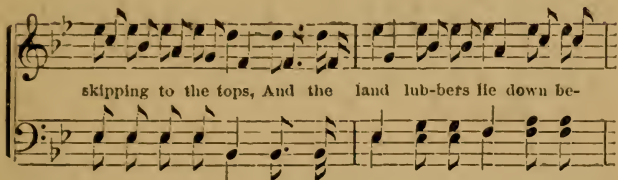
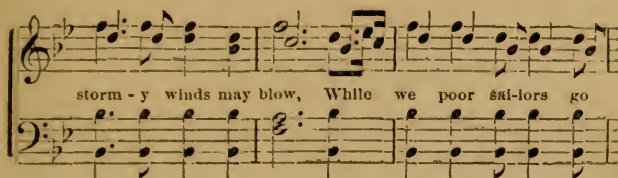
love-ly mer-maid, With a comb and a glass in her hand.

This system of musical notation is for the third system of the song. It continues the melody and accompaniment from the second system.

*CHORUS.*

Oh, the o - cean waves may roll, And the

This system of musical notation is for the chorus of the song. It consists of a treble and a bass staff, both in 4/4 time and B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff.



2 Then up spake the captain of our gallant ship,  
And a well spoken man was he;

"I have married a wife in Salem town,  
And to-night she a widow will be." CHO.

3 Then up spake the cook of our gallant ship,  
And a fat old cook was he;

"I care much more for my kettles and my pots,  
Than I do for the depths of the sea." CHO.

4 Then three times around went our gallant ship,  
And three times around went she,  
Then three times around went our gallant ship,  
And she sank to the depths of the sea. CHO.

## CONSTANTINOPLE.\*

*♩*

1. Kind friends, your pi-ty pray be-stow On

one who stands before you, And list-en to my

tale of woe, Though I prom-ise not to bore you; I

\* By permission of O. Ditson &amp; Co.

longed to be a soldier's bride, In my heart there burnt am-

*mf*

bi-thon's flame, For I loved a gay young colonel who From

Con - stantinople came, Constantino - ple, Con-stan-ti-

no - ple, Constanti - no - ple, the colonel came.

## CHORUS.

C, O, N, with a Con, with S, T, A, N, with a stan, with a

Con - stan, T, I, ti, with a Con - stan - ti,

N, O, no, with a no, with a Con- stan - ti - no, P, L,

E, with a pull, Con - stan - ti - no - ple.

2 I met the Colonel at a ball,  
 To him I was presented;  
 Upon his knees the youth did fall,  
 And lots of stuff invented;  
 He said he was a Turkish prince,  
 And begged that I would bear his name,  
 So I accepted the young Colonel who  
 From Constantinople came.

3 One evening, while we sat at tea,  
 We'd a visit most informal;  
 The police came, and, gracious me,  
 They took away the Colonel;  
 I soon found he a swindler was,  
 And long had carried on that game,  
 And so I lost my Colonel who  
 From Constantinople came.



## ANTIOCH.

*Maestoso.*

***ff*** 1. There was a man in our town, And he was wondrous

*Presto.*

wise, He jumped in-to a bramble bush, He jumped into a

bramble bush, And scratched out both his eyes, And scratched out both his

And scratched out both his eyes, And

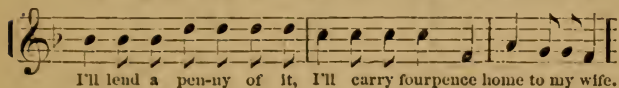
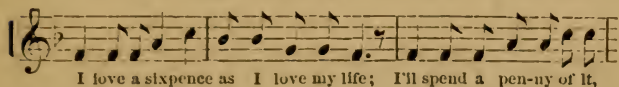
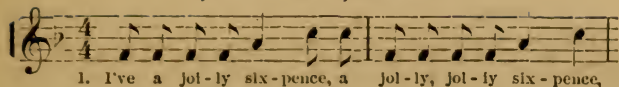
eyes, And scratched, and scratched out both his eyes.

scratched out both his eyes.

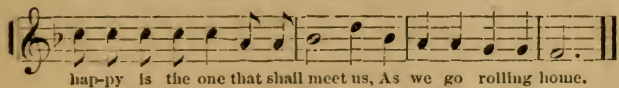
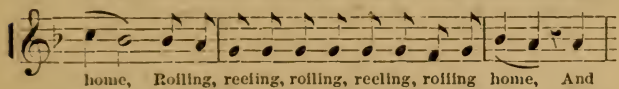
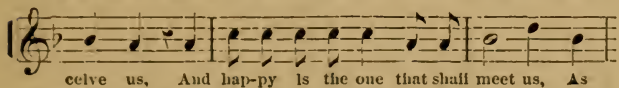
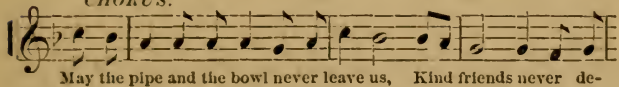
2 And when he saw his eyes were out,  
 With al' his might and main,  
 He jumped into another bush,  
 And scratched them in again.



## ROLLING HOME.



## CHORUS.



2 I've a jolly sippence, a jolly, jolly sippence,  
I love a sippence as I love my life;  
I'll spend a penny of it, I'll lend a penny of it,  
I'll carry threepence home to my wife. *CHOR.*

3 I've a jolly fourpence, a jolly, jolly fourpence,  
I love a fourpence as I love my life;  
I'll spend a penny of it, I'll lend a penny of it,  
I'll carry twopence home to my wife. *CHOR.*

## DERBY RAM.

*Presto.*

Class of '54.

*f* 1. I came an Em -erald Fresh - man, With

just a doz - en shirts, A face unknown to whiskers, A

*ff* CHORUS, in unison.

coat de - void of skirts. Oh! . .

The musical score is written for three parts: Treble, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the Treble clef, with lyrics underneath. The Bass clef provides a harmonic accompaniment. The Piano part consists of chords in the left hand. The score is divided into two systems. The first system ends with a double bar line. The second system also ends with a double bar line.

ho - ky dln - ky Der-by ram, Oh! ho-ky dlu-ky da, Oht

ho - ky dln - ky Der - by ram, Oh! ho - ky dln - ky da!

2 On knowledge was I bent, sir,  
For learning I did pant,  
So, to College I was sent, sir,  
To see the Elephant. CHO.

For four years take your ease, sir,  
Repent when you have done. CHO.

3 The animal is "some," sir,  
I've scrutinized him through,  
From trunk to tip of tail, sir,  
I rather think I'll do. CHO.

5 But now, old Yale, I leave her,  
To breast the waves of life;  
I'm going to serve my country,  
And sport a pretty wife. CHO.

4 O, College is the place, sir,  
For jollity and fun;

6 When I get into business,  
And count my numerous boys,  
I'll send them to old Yale, sir,  
To taste her bunkum joys. CHO.

## HAMLET.

*1.* Oh, a he-ro's life I sing, His sto-ry shall my  
tu - ri - lu - ri - lu, Ri - tu - ri - lu - ri -

*1st time.*  
pen mark, And he was not a king, But Hamlet, Prince of  
li - do, Ri - tu - ri - lu - ri - lu. (OMIT.) - - -

*2d time.*  
Denmark. (OMIT.) - - -  
- - - With a flip, flap, skiddy - iddy - el - do.

Now, his mam-ma was young, The crown she had set

This system contains the first three measures of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#), a piano accompaniment in treble clef with chords, and a bass line in bass clef. The lyrics are: "Now, his mam-ma was young, The crown she had set".

eyes on, The king he stopped her

This system contains the next three measures of the musical score. The vocal line continues with the lyrics: "eyes on, The king he stopped her". The piano accompaniment and bass line continue with their respective parts.

tongue, She stopped his ears with poi - son. Ri-

This system contains the final three measures of the musical score on this page. The vocal line concludes with the lyrics: "tongue, She stopped his ears with poi - son. Ri-". The piano accompaniment and bass line conclude with their respective parts. The system ends with a double bar line and repeat dots.

2 Now, when she'd kill'd the king,  
 She ogled much his brother;  
 And having slain one spouse,  
 She quickly took another;  
 And this so soon did she,  
 And was so great a sinner,  
 That the funeral baked meats  
 Set forth the wedding dinner.

CHO.

6 Now Hamlet loved a maid,  
 And calumny had passed her;  
 She never had been mar - ri - ed,  
 'Cause nobody had asked her.  
 But madness seized her brain,  
 The poor cham-BER-lain's daughter,  
 She jumped into a pond,  
 And went to heaven by water.

CHO.

3 Now Hamlet sweet, her son,  
 No bully or bravado,  
 Of love felt hot the flame,  
 And so went to Bernardo;  
 Oh, sir! says one, we've seen  
 A sight with monstrous sad eye,  
 And this was nothing but  
 The ghost of Hamlet's dad - i.

CHO.

7 But enough of that; they had a play,  
 They had a play, and shammed it;  
 With Claudius for au - di - ence,  
 And he got up and d - d it.  
 He said he'd see no more,  
 And felt a wondrous dizz'ness  
 And so for candles called  
 To make light of the business.

CHO.

4 Just at the time he spoke,  
 It rose and said, "List, Hammy!  
 Your mother was the ser - pi - ent  
 That poisoned me, or dammy;  
 But now I'm gone below,  
 All over sulphurous flame, boy,  
 That your dad should be on fire  
 You'll admit's a burning shame, boy."

CHO.

8 A fencing match they had;  
 The Queen drank while they try to;  
 Says she, "Oh King, I'm killed,"  
 Says Laertes, "So am I, too;"  
 "And so am I," says Ham; [he!  
 "What! can all these things so true  
 What! are you dead?" says the King;  
 "Yes sir, and so shall you be."

CHO.

5 Just at the time he spoke,  
 The morn was rising thro' dell;  
 Up jumped a cock and cried  
 "A-cock-a-doo-del-doo-del;"  
 "I'm now cock sure of going;  
 Preserve you from all evil;  
 You to your mother walk,  
 And I'll walk to the devil."

CHO.

9 So Hamlet stabbed his liege,  
 Then fell on Oph's brother,  
 And then the Danish Court  
 All tumbled one on t'other.  
 To celebrate their deeds,  
 Which are from no false sham let,  
 Every village small,  
 Henceforth was called a HAMLET.

CHO.



AH, ME!

*Adagio mosso.*

Ah, me! con-di-tio-ne, Ah, me! conditio-ne, Quid mens pater d'ect

*Fine.*

me, . Si red-e-am con-di-tio-ne? I'll tell my father when I go

home, I'll tell my fa-ther when I go home, I'll tell my

*D.C.*

fa-ther to hold his tongue, For he did so when he was young.



## THE BLACK BRIGADE.

*Allegro.**SOLO.*

1. Dar's someting rong a-brew-in',

The first musical system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a whole rest, followed by a quarter rest, and then a series of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a time signature of 2/4. It features a series of chords marked with an 'A' above them, followed by a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. It begins with a whole rest, followed by a quarter rest, and then a series of eighth and sixteenth notes.

*CHORUS.**SOLO.*

Gwine to jine the Un-ion, Dar's someting rong a-brewin',

The second musical system consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. It begins with a quarter note, followed by a quarter rest, and then a series of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a time signature of 2/4. It features a series of chords marked with an 'A' above them, followed by a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. It begins with a quarter note, followed by a quarter rest, and then a series of eighth and sixteenth notes.

*CHORUS.**SOLO.**CHORUS.*

Hy-ro! we go! We're on de brink ob ruin; Gwine to jine de

The third musical system consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. It begins with a quarter note, followed by a quarter rest, and then a series of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a time signature of 2/4. It features a series of chords marked with an 'A' above them, followed by a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. It begins with a quarter note, followed by a quarter rest, and then a series of eighth and sixteenth notes.

Union, Ah, ah! ah, ah! de boys from Linkum Land.

GENERAL CHORUS.

Den har-ness up de mule, Be care-ful how ye

*ff*

whip, An' mind your eye, Sam Johnson am de

nig - ga Gin'ral, We're de Brack Brigade, Why don't ye let her

rip? Jeemeses Rib - ber, Mas - sa Gree-ly, O!

2 We am de snolly-gosters, (*Repeat.*)

An' lubs Jim Ribber oysters.

Cho.—Den harness up, etc.

3 We're gwine to fight de South, O, (*Repeat.*)

All by de word ob mouth, O.

Cho.—Den harness up, etc.

4 To fight for death an' glory (*Repeat.*)

Am quite anudder story.

Cho.—Den harness up, etc.

5 Old John Brown dey strung 'im, (*Repeat.*)

As high as Haman hung 'im.

Cho.—Den harness up, etc.

6 I'll take my boat an' paddle, (*Repeat.*)

For freedom will skydaddle.

Cho.—Den harness up, etc.

## YAH, YAH.

Yah, yah, nix cum a-rous, mynheer, Yah, yah,

The first system of musical notation is in 3/8 time, key of D major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The bass line consists of eighth and sixteenth notes, with a repeat sign at the end.

nix cum a-rous, Yah, yah, nix cum a-rous, mynheer,

The second system of musical notation continues the melody and bass line from the first system. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The bass line consists of eighth and sixteenth notes, with a repeat sign at the end.

Nix cum a-rous, la-ger bier. Yah, yah, yah,

The third system of musical notation continues the melody and bass line from the second system. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The bass line consists of eighth and sixteenth notes, with a repeat sign at the end.

Yah, nix cum a - rous, la - ger bier, bier.

The fourth system of musical notation continues the melody and bass line from the third system. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The bass line consists of eighth and sixteenth notes, with a repeat sign at the end. The system ends with a double bar line.

## B-A, BA.

*Usually the Chorus of "Litoria" is appended to this song.**CHORUS in unison.*

1. B - a, ba, b - e, le, b - i, bi, ba, be, bi; b - o, bo,  
ba, be, bi, bo; b - u, bu, ba, be, bi, bo, bu.

2 C-a, ca, c-e, ce, etc. 3 D-a, da, d-e, de, etc. 4 F-a, fa, and so on.

## GIDEON'S BAND.

By permission of LEE &amp; WALKER.

1. { Old No - ah, he did build an ark. Old No - ah, He made it  
out of hick - ry bark. } If you be - long to Gideon's  
band. Why here's my heart and here's my hand, Looking for a home.

- 2 He drove the animiles in two by two, || *Ter.*  
The elephant and the kangaroo.  
Cuo.—If you belong, etc.
- 3 And then he nailed the hatches down, || *Ter.*  
And told outsiders they might drown.  
Cuo.—If you belong, etc.
- 4 And when he found he had no sail, || *Ter.*  
He just ran up his own coat tail.  
Cuo.—If you belong, etc.
- 5 Full forty days he sailed around, || *Ter.*  
And then he ran th' old scow aground.  
Cuo.—If you belong, etc.
- 6 He landed on Mount Ararat, || *Ter.*  
Just three miles south of Barneygat.  
Cuo.—If you belong, etc.
- 7 O, Eve, she did the apple eat, || *Ter.*  
She smacked her lips, and said 't was sweet.  
Cuo.—If you belong, etc.
- 8 When Adam walked the garden round, || *Ter.*  
He spied the peelings on the ground.  
Cuo.—If you belong, etc.
- 9 And when he saw them, he looked blue, || *Ter.*  
And vowed he 'd have some apples too.  
Cuo.—If you belong, etc.
- 10 So he and Eve did strip the tree, || *Ter.*  
And ehanked away till they could see.  
Cuo.—If you belong, etc.
- 11 And then they saw how they 'd got sold, || *Ter.*  
In sucking down what Satan told.  
Cuo.—If you belong, etc.
- 12 And since old Brimstone sold them so, || *Ter.*  
Most devilish sells have been the go.  
Cuo.—If you belong, etc.
- 13 Then keep your nose upon your face; || *Ter.*  
It don't look well when out of place.  
Cuo.—If you belong, etc.



## LATHERY.

*Vivace.*

1. Oh! does the Freshman smoke, Oh! does the Freshman  
2. Oh! no, it makes him sick, Oh! no, it makes him

smoke, Oh! does the lathery Freshman smoke, ga, ga,  
sick, Oh! no, it makes him lathery sick. ga, ga.

lath - ery smoke, Oh! does the Freshman smoke?  
lath - ery sick, Oh! no, it makes him sick.

1 What cometh there from the hills,  
What cometh there from the hills,  
What cometh there from the lathery hills,  
ga, ga, lathery hills,  
What cometh there from the hills?

2 There cometh a tutor grim, etc.  
3 What bringeth he in his hand, etc.  
4 He bringeth a condition, etc.  
5 He bringeth it not for me, etc.  
6 For my stand is over three, etc.  
7 He bringeth it for you, etc.  
8 For your stand is under two, etc.

## SAW MY LEG OFF.

*Andante.*

*p* 1. Saw my leg off, saw my leg off,

*ff* saw my leg off, short. *Fine.*

Saw my leg off, saw my leg off,

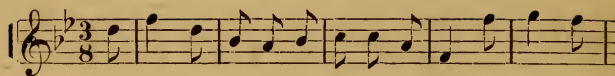
*ff* saw my leg off, short. *D.C.*

2. Saw it on again. quick!

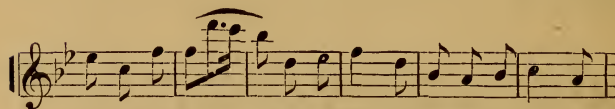
3. Chaw my ear off, short!

4. Hash for breakfast, hash for dinner, hash for supper, Hash!!

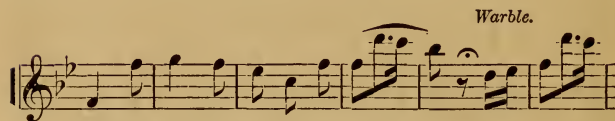
## WARBLE No. 1.



1. Oh where, oh where is my lit - tle dog gone? Oh where, oh



where can he be?----- With his tail cut short and his ears cut



long: Oh where, oh where can he be?----

*Warble.*

La-----



CHORUS.



La

la

la

la

la

la

la

la

la

la

la

la

la

la

la

la

la

la

The musical score is divided into three systems, each consisting of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4.

**System 1:**

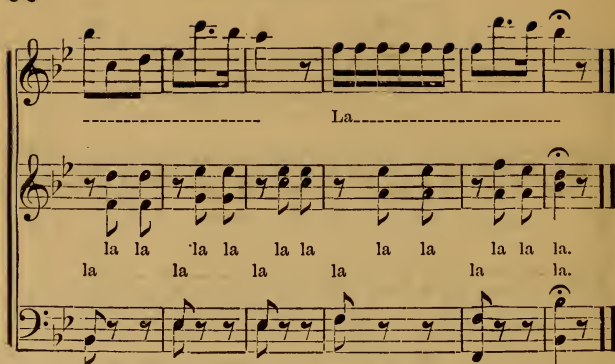
- Vocal Line:** Starts with a melodic phrase, followed by a series of eighth notes. The lyrics "la la la la la la la la" are written below the notes.
- Piano Line:** Provides a harmonic accompaniment with chords and single notes.

**System 2:**

- Vocal Line:** Continues the melodic pattern. The lyrics "La" are written at the beginning and end of the system, with a dashed line indicating a continuation of the melody.
- Piano Line:** Continues the accompaniment.

**System 3:**

- Vocal Line:** Further melodic development. The lyrics "la la la la la la la, La la la la" are written below the notes.
- Piano Line:** Continues the accompaniment.



## 2.

Bologna Sausage is very good,  
 And many of them I see:  
 Oh where, oh where is my little dog gone?  
 I guess that they make 'em of he!

CHORUS.—La la la, etc.

## 3.

We drinks lager bier three times a day,  
 Mine frow, mine childer and me;  
 We rides in our carriage, and feels so gay,  
 'Cause nobody's besser as we!

CHORUS.—La la la, etc.

## 4.

The moon was shining so bright and clear,  
 My mother was looking for me;  
 She may look, she may sigh, with a watery eye,  
 She may look to the depths of the sea.

CHORUS.—La la la, etc.

## GOOD-NIGHT, LADIES.

*Sostenuto.*

*p* 1. Good-night, la-dies, Good-night, la-dies, Good-night,

la-dies! We're going to leave you now.

*Allegro.*

*f* Mer-ri-ly we roll a-long, roll a-long, roll a-long,

*Repeat pp.*

Mer-ri-ly we roll a-long, O'er the dark blue sea.

2 Farewell, ladies, etc.

3 Sweet dreams, ladies, etc.



## WARBLE No. 2.

1. { When the matin bell is ringing, U - ra - li - o, U - ra - li -  
 { From my rushy pallet springing, U - ra - li - o, U - ra - li -

o, .....o. } Fresh as morning light forth I sally, With my

sickle bright, thro' the val - ley, To my dear one gai - ly

sing-ing, U-ra-li-o, U-ra-li-o. Fresh as | - o.

Warble.

La

CHORUS. La la la la la la la la la

La

la la la la la la la la la

la la la la la la la la la la la

la la la la la la la la la la.

2 When the day is closing o'er us,  
 Uralio, Uralio,  
 And the landscape fades before us,  
 Uralio, Uralio,  
 When our merry men quit their mowing,  
 And along the glen horns are blowing,  
 Sweetly then we'll raise the chorus,  
 Uralio, Uralio.

CHORUS.—La la la, etc.

### AMERICA.

*Largo.*

So say we all of us, So say we all of us,

So say we all; So say we all of us, So say we all of us, So say we all of us, So say we all of us, So say we all.

### THREE CROWS.

*It is the custom for some one to "line" each stanza before it is sung.*

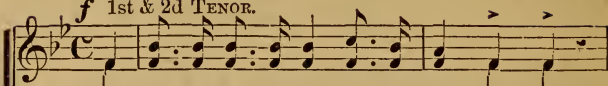
*Largo.*

*f* 1. There were three crows sat on a tree, And  
2. Said one old crow un - to his mate, "What  
they were black as crows could be.  
shall we do for grub to eat?"

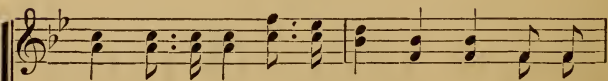
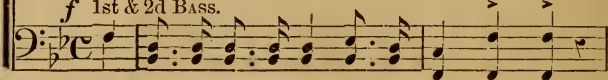
3 "There lies a horse on yonder plain,  
Who's by some cruel butcher slain."

4 "We'll perch upon his bare back-bone,  
And pick his eyes out one by one."

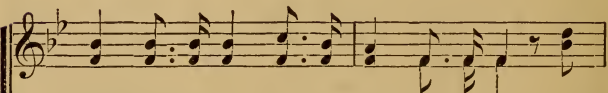
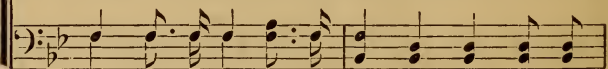
## THE DUTCH COMPANY.

*Allgro.***f** 1st & 2d TENOR.

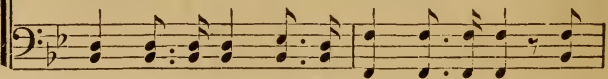
1. O when you hear the roll of the big base - drum,
2. When Greek meets Greek then comes the tug of war,

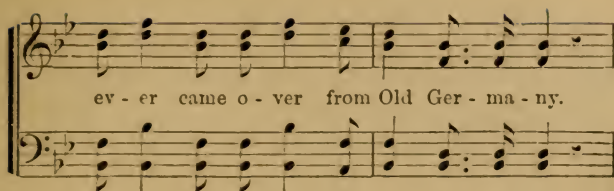
**f** 1st & 2d BASS.

Then you may know that the Dutch have come, For the  
 When Deitch meets Deitch then comes the lager bier, For the

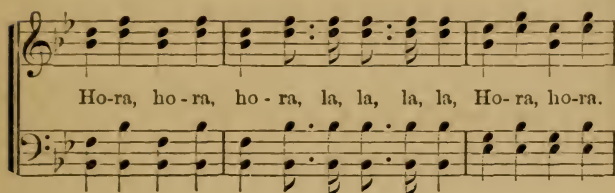


Deitch com-pa-ny is the best com-pa-ny, That

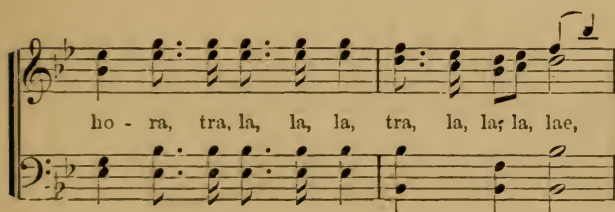




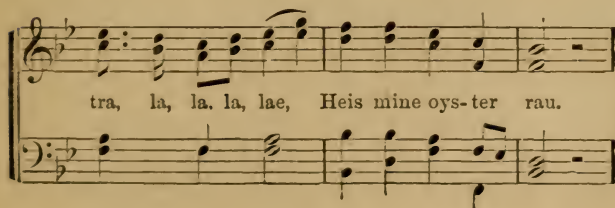
ev - er came o - ver from Old Ger - ma - ny.



Ho-ra, ho-ra, ho - ra, la, la, la, la, Ho-ra, ho-ra.



ho - ra, tra, la, la, la, tra, la, la, lae,



tra, la, la, la, lae, Heis mine oys-ter rau.



*Warble.*

Tweedleum, tweedleum, trie, trei, tru, trie, trei, tru, trie, trei, tru,

*pp fz fz fz*

Tweedleum, tweedleum, trie, trei, tru, trie, trei, tru, trie, trei, tru,

tweedleum, tweedleum, trie, trei, tru, trie, trei, tru, trala, e - de, de.

*fz fz*

tweedleum, tweedleum, trie, trei, tru, trie, trei, tru, trala, e - de, de.

## COME RALLY TO-NIGHT.

WARBLE. No. 3.

Words by HENRY BALDWIN, '71. Arr. by G. J. STOECKEL, Mus. Doc.

*f Alla Marcia.*

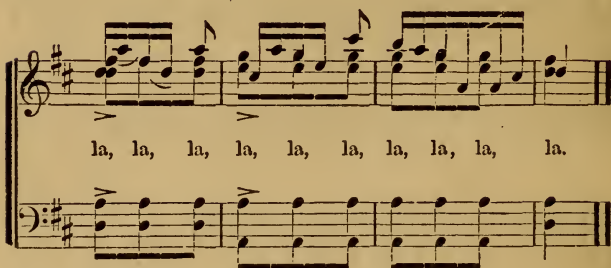
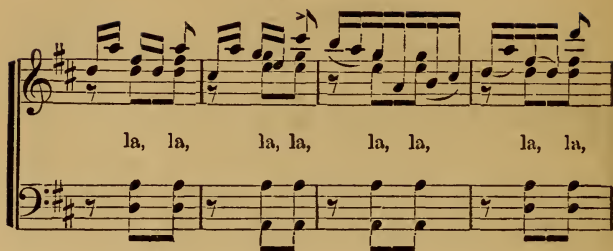
1. Come ral-ly to-night, my boys, sing of old Yale, Her

fame is our glo-ry, our love can-not fail, What-

ev-er be-tide her we're loy-al and sure, We'll

*rit.**a tempo.*

war-ble her prais-es while life shall en-dure. Dere-de



## 2.

All hail to the friendship that binds us in one,  
 Our hearts warmer grow as the happy years run ;  
 Let sorrow's cloud gather, we'll laugh as it lowers,  
 Light-hearted and gay as this warble of ours.

## 3.

As green as the ivy when chilling snows fall,  
 Those hearts in the winter of life shall recall  
 The fair hours of youth and with heartiest praise,  
 Shall bless thee, dear Yale, for their happiest days.

## BULL-DOG.

*Moderato.*

SOLO. 1st TENOR.

1. Oh! the bull-dog on the bank; Oh! the

SOLO. 2d BASS.

And the bull-frog in the pool;

bull-dog on the bank; And the bull-frog in the pool.

*ritard. attacca il chor.**Piu Allegro.*

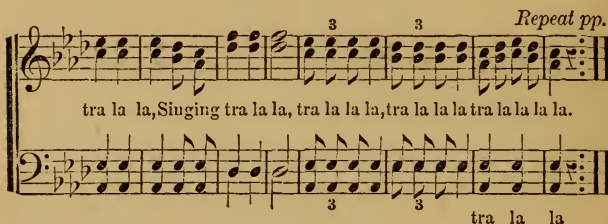
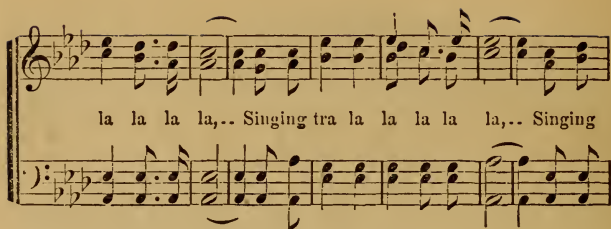
CHORUS. 1st &amp; 2d TENOR.

Oh! the bull-dog on the bank, And the bull frog in the pool, The

1st &amp; 2d Bass.

CHORUS.

bull-dog call'd the bull-frog A green old water fool. Singing tra la



2 Oh ! the bull-dog stopped to catch him,  
 And the snapper caught his paw,  
 The pollywog died a laughing  
 To see him wag his jaw.  
 CHO.—Singing tra la la, &c.

3 Says the monkey to the owl,  
 Oh, what'll you have to drink?  
 "Since you are so very kind,  
 I'll take a bottle of ink."  
 CHO.—Singing tra la la, &c.

4 Pharaoh's daughter on the bank,  
 Little Moses in the pool;  
 She fished him out with a ten foot pole,  
 And sent him off to school.  
 CHO.—Singing tra la la, &c.

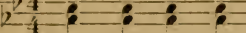
5 Then the oyster blew his nose,  
 And the lobster scratched his head,  
 The turtle shouted from out his hole  
 "Put me in my little bed."  
 CHO.—Singing tra la la, &c.

### THREE LITTLE PARKIES.

*Allegretto.*

1st TENOR.


1st TENOR.



AIR.

1. Three lit - tle dark - ies had a fight, They  
2. Two lit - tle dark - ies had a fight, They  
3. One lit - tle dark - ey had a fight, He

1st & 2d BASS.



fit all day and they fit all night, And  
fit all day and they fit all night, &c.  
fit all day and he fit all night, And

in the morn - ing they were seen A -  
in the morn - ing he was seen A -



roll - ing down the Bowl - ing Green.  
roll - ing down the Bowl - ing Green.

Stead - y on the bob - tail blue,.....  
Stead - y on the bob - tail blue,.....

Steady on the bob-tail blue, And in the morning  
Steady on the bob-tail blue, And in the morning

they were seen A - roll - ing down the Bowling Green.  
he was seen A - roll - ing down the Bowling Green.

## SON OF A GAMBOLIER.

Vivace.

1. Oh, Mary had a little lamb, Whose fleece was white as snow, And  
2. And so the teacher turned him out, But still he lingered near, And

ev-e-ry where that Mary went, The lamb was sure to go. It  
wait-ed pa-tient-ly a-bout, Till Ma-ry did ap-pear. "What

followed her to school one day, Which was a - gainst the rule,  
makes the lamb love Ma-ry so?" The ca - ger chil-dren cry;

For it made the children laugh and play, To see a lamb at school.  
"Cause Mary loves the lamb you know," The teacher did reply.



take my la - ger bier; Like ev - ery hon - est

take my la - ger bier; Like ev - ery hon - est

This musical system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written on the first staff, with lyrics 'take my la - ger bier; Like ev - ery hon - est' underneath. The second staff continues the melody. The third and fourth staves provide a bass line accompaniment, with the same lyrics 'take my la - ger bier; Like ev - ery hon - est' written below them.

fel - low I drink my whiskey clear, I'm a

fel - low I drink my whiskey clear, I'm a

This musical system also consists of four staves, with the first two in treble clef and the last two in bass clef. The key signature remains three flats. The melody continues on the first staff with the lyrics 'fel - low I drink my whiskey clear, I'm a'. The second staff continues the melody. The third and fourth staves provide a bass line accompaniment with the same lyrics 'fel - low I drink my whiskey clear, I'm a' written below them.

rambling rake of pov - er - ty, The son of a Gam-bo-

rambling rake of pov - er - ty, The son of a Gam-bo-

This musical system consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The third staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes. The lyrics 'rambling rake of pov - er - ty, The son of a Gam-bo-' are written below the second and third staves.

lier, the son of a, son of a, son of a, son of a,

lier, the son of a, son of a, son of a, son of a,

This musical system consists of four staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The third staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The fourth staff is a bass clef with the same key signature and time signature, containing a melody of eighth and sixteenth notes, with triplets indicated by a '3' over a bracket. The lyrics 'lier, the son of a, son of a, son of a, son of a,' are written below the second and third staves.

son of a Gam-bo-lier, the son of a, son of a,

son of a Gam-bo-lier, the son of a, son of a,

This system contains four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a repeating melodic phrase in the treble and a corresponding bass line. Triplet markings (a '3' over a bracket) are present above the first and last notes of several measures. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two.

son of a, son of a, son of a Gam-bo-lier, Like

son of a, son of a, son of a Gam-bo-lier, Like

This system contains four staves of music, continuing from the first system. It follows the same instrumental arrangement (treble and bass clefs, three flats key signature). The lyrics continue across the staves. Triplet markings are used throughout the system to indicate specific rhythmic patterns in the melody and bass line.



ev - ery hon-est fel-low I drink my whiskey clear, I'm a

ev - ery hon-est fel-low I drink my whiskey clear, I'm a

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

rambling rake of pov - er - ty, The son of a Gam-bo-lier.

rambling rake of pov - er - ty, The son of a Gam-bo-lier.

The second system of the musical score also consists of four staves, with the same key signature and clefs as the first system. The melody continues on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

## 3.

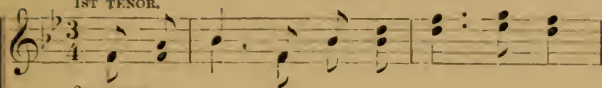
I wish I had a barrel of rum,  
 And sugar three hundred pound,  
 The College bell to mix it in,  
 The clapper to stir it round,  
 I'd drink the health of dear old Yale  
 And friends both far and near;  
 For I'm a rambling rake of poverty,  
 And the son of a Gambolier.

## THE SWITZER BOY.

WARBLE.

Arranged by GUSTAVE J. STOECKEL.

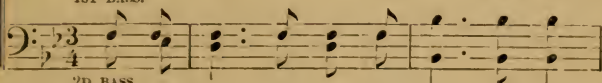
1ST TENOR.



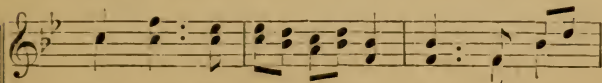
2D TENOR.

1. Oh, I am a jol - ly Swit - zer boy,  
 2. When I sound my tune - ful shep - herd horn,

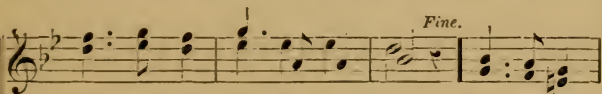
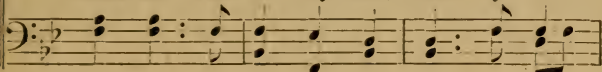
1ST BASS.



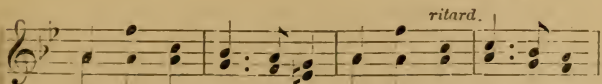
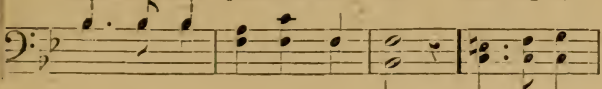
2D BASS.



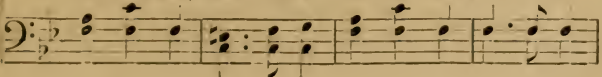
With cheer - ful voice and song, Sing - ing sweet  
 Comes the flock of my care, Gent - ly I

*Fine.*

lays which the ech - oes pro - long. Forth with the  
 lead them where pastures are fair. Rest-ing by

*ritard.*

morning light, Starlight shall guide me home. I'm a gay  
 wa - ters still, War - ble I Dir - re - da, Then I hear



Swit - zer boy, with sing - ing I come.  
sweet re - plies of ech - oes a - far.

This system consists of a vocal line and a piano accompaniment line. The vocal line is in G major (one flat) and 4/4 time. It features a melody with eighth and sixteenth notes, ending with a half note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

La la la la la la la la la la la la la

*Sempre staccato.*

La la la la la la la la la la la la

This system contains two systems of vocal and piano parts. The first system has a vocal line with a melody of eighth notes and a piano accompaniment. The second system features a vocal line with a melody of eighth notes and a piano accompaniment. The tempo/mood is marked 'Sempre staccato'.

*D. C. al Fine.*

1st time. 2.

la la la la la la la la la la la.

la la la la la la la la la la la.

This system contains two systems of vocal and piano parts. The first system has a vocal line with a melody of eighth notes and a piano accompaniment. The second system features a vocal line with a melody of eighth notes and a piano accompaniment. The tempo/mood is marked 'D. C. al Fine.' and the system concludes with a first and second ending.

## DAYLIGHT IS ON THE SEA.

WARBLE.

1. Day-light is on the sea, I can-not stay, The  
2. Day-light breaks o'er the deep, Like childhood's smile, And

land is no place for me, I must, I must a - way.  
troub - led winds they sleep, Enchain'd they rest a - while.

CHORUS.

My bark is on the waves, My boat a - shore;

The surge its broad side laves, While sleeps each oar.

*Warble.*

Tra la la la la, la, la, la, la, la, la, la,

The first system of music features a treble and bass staff in G major. The treble staff has a melodic line with eighth notes and a warble (trill) on the final note of each measure. The bass staff provides a harmonic accompaniment with chords and eighth notes. The lyrics 'Tra la la la la, la, la, la, la, la, la, la,' are written below the treble staff.

Tra la la la la, la, la, la, la, la, la, la,

The second system continues the musical pattern with the same treble and bass staves. The lyrics 'Tra la la la la, la, la, la, la, la, la, la,' are written below the treble staff.

la, la, la, la, la, la, la, la, la, la,

The third system continues the musical pattern with the same treble and bass staves. The lyrics 'la, la, la, la, la, la, la, la, la, la,' are written below the treble staff.

Tra, la, la, la, la, la, la, la, la, la, la.

The fourth system concludes the piece with the same treble and bass staves. The lyrics 'Tra, la, la, la, la, la, la, la, la, la, la.' are written below the treble staff, ending with a double bar line.

## AMICI.

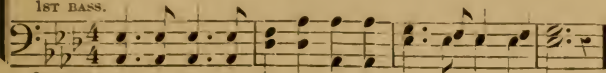
1ST TENOR.



2D TENOR.

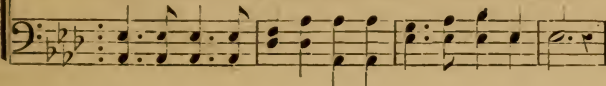
1. Our strong band can ne'er be broken, Formed in *The-la Psi*.

1ST BASS.



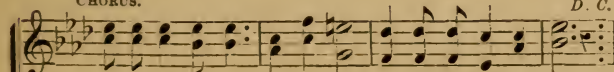
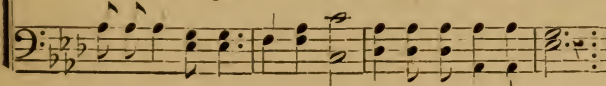
2D BASS.

Fine.

D. C. { Far surpassing wealth unspoken, Sealed by friendship's tie }  
{ Shall be found un-wavering true, When we from life shall part. }

CHORUS.

D. C.

*A - mi - ci us - que ad a - nas*, Deep graven on each heart,

2.

Memory's leaflets close shall twine,  
 Around our hearts for aye.  
 And waft us back, o'er life's broad track,  
 To pleasures long gone by.

3.

College life at best is passing,  
 Gliding swiftly by;  
 Then let us pledge in word and deed,  
 Our love for *Theta Psi*.



# WAKE, FRESHMAN, WAKE!

*Allegro.*

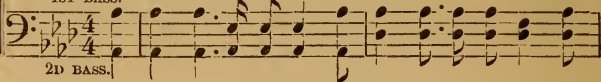
1ST TENOR.



2D TENOR.

1 { The stars brightly glancing, Be - hold us advancing, And  
Our summons a - wait - ing, With hearts loudly beating, The  
D. C. — Now ere we leave you, We heart - i - ly give you, A

1ST BASS.



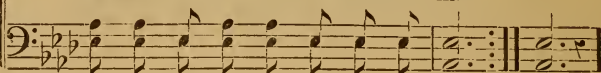
2D BASS.



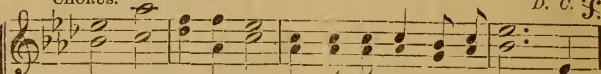
1st time. 2d time.

*Fine.*

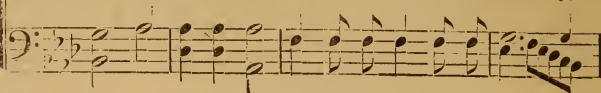
kind - ly smile up - on us from on high;  
Freshmen trembling on their couches  
welcome in - to Del - ta Be - ta Xi.



CHORUS.

*D. C. F.*

Wake! wake! Freshman, wake! Wake while our song smites the sky, For




2.

While some sadly ponder,  
Still others will wonder  
Why we their doors in silence dead pass by:  
But, O, fortunati!  
O, terque beati!  
Who hear the mystic call of Beta Xi.

## LORELEI.

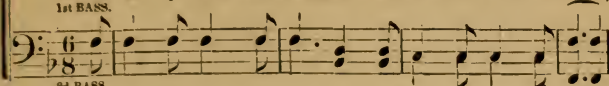
1st TENOR.



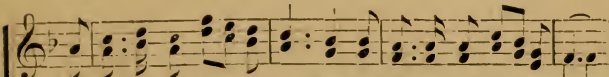
2d TENOR.

1. I know not whence it com-eth that I am of-ten sad,  
 2. On yon der height there sitteth a maid-en wondrous fair,  
 3. In ti - ny skiff the boat-man is seized with a wild; wild woe,

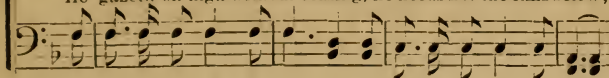
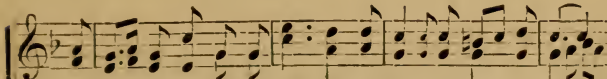
1st BASS.



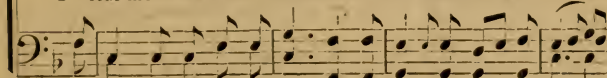

2d BASS.



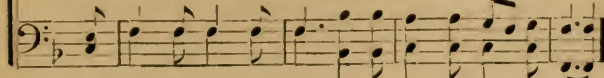
A sto-ry of days de-part - ed will ne'er from my mem'ry fade;  
 Her gold - en jew-els spar-kle, she combs her gold-en hair;  
 He gazeth on high without ceasing, he heeds not the cliffs below;

The air grows cool in the twilight, and calm the Rhine flows on,  
 With comb of gold she combs it, and sings so plaintive - ly,  
 I fear me the skiff and boatman will both 'neath the waters drown,

The mountain brow is gleaming in light of set - ting sun.  
 A strain of wondrous beauty, a po - tent mel - o - dy.  
 And this with her wondrous singing the Lo - re - lei has done.



# OLD DOG TRAY.

*Largo.* 1ST TENOR.

2D TENOR.  
Old Dog Tray ev - er faith - ful, Grief can - not

1ST BASS.

2D BASS.

This block contains the first system of the musical score. It features four staves: a 1st Tenor staff (treble clef, key of B-flat major, 4/4 time), a 2nd Tenor staff (treble clef, key of B-flat major, 4/4 time), a 1st Bass staff (bass clef, key of B-flat major, 4/4 time), and a 2nd Bass staff (bass clef, key of B-flat major, 4/4 time). The music is in a slow tempo, indicated by the 'Largo' marking. The lyrics 'Old Dog Tray ev - er faith - ful, Grief can - not' are written below the 2nd Tenor staff.

*To-be Spoken.*

drive him a - way, For, He's gentle and he's kind, You'll

This block contains the second system of the musical score. It features two staves: a 1st Tenor staff (treble clef, key of B-flat major, 4/4 time) and a 1st Bass staff (bass clef, key of B-flat major, 4/4 time). The music is in a slow tempo, indicated by the 'Largo' marking. The lyrics 'drive him a - way, For, He's gentle and he's kind, You'll' are written below the 1st Tenor staff. A 'To-be Spoken' marking is present above the 1st Tenor staff.

*Fine.*

nev - er, nev - er find, A better friend than old Dog Tray.

This block contains the third system of the musical score. It features two staves: a 1st Tenor staff (treble clef, key of B-flat major, 4/4 time) and a 1st Bass staff (bass clef, key of B-flat major, 4/4 time). The music is in a slow tempo, indicated by the 'Largo' marking. The lyrics 'nev - er, nev - er find, A better friend than old Dog Tray.' are written below the 1st Tenor staff. A 'Fine' marking is present above the 1st Tenor staff.

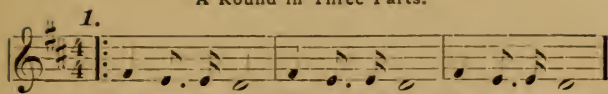
*D. S.*

Ev - er faith - ful, Grief can - not drive him a - way.

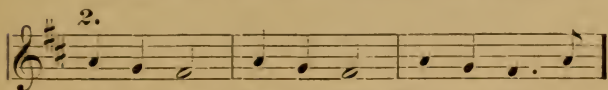
This block contains the fourth system of the musical score. It features two staves: a 1st Tenor staff (treble clef, key of B-flat major, 4/4 time) and a 1st Bass staff (bass clef, key of B-flat major, 4/4 time). The music is in a slow tempo, indicated by the 'Largo' marking. The lyrics 'Ev - er faith - ful, Grief can - not drive him a - way.' are written below the 1st Tenor staff. A 'D. S.' marking is present above the 1st Tenor staff.

## WHY DOTHTHE FRESH?

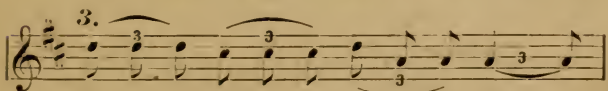
A Round in Three Parts.



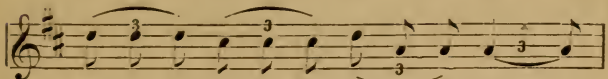
Why doth the fresh? Why doth the fresh? Why doth the fresh?



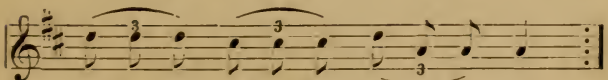
When he hears, When he hears, When he hears, A



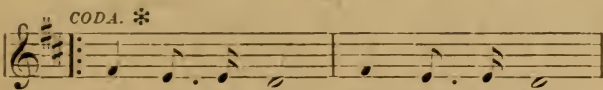
ter - ri - ble noise in the midst of the night, Get



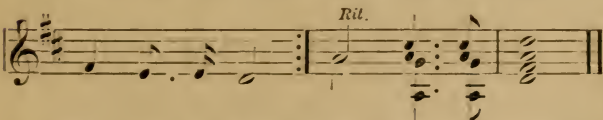
out of the bed in a hor - ri - ble fright, And



pull down the win - dow, and put out the light.



Why doth the fresh? Why doth the fresh?



Why doth the fresh? Why doth the fresh?

\* This strain of the Coda must be repeated by each part, until all the parts have sung it once through in unison.

## NUT BROWN MAIDEN.

1. Nut brown maid-en, Thou hast a bright blue eye for love,  
 2. Nut brown maid-en, Thou hast a ru - by lip to kiss,  
 3. Nut brown maid-en, Thou hast a slen - der waist to clasp,

Nut brown maid-en, Thou hast a bright blue eye; A  
 Nut brown maid-en, Thou hast a ru - by lip; A  
 Nut brown maid-en, Thou hast a slen - der waist; A

bright blue eye is thine, love! The glance in it is mine, love!  
 ru - by lip is thine, love! The kiss - ing of it's mine, love!  
 slen - der waist is thine, love! The arm a - round it's mine, love!

Nut brown maid-en, Thou hast a bright blue eye for love,  
 Nut brown maid-en, Thou hast a ru - by lip to kiss,  
 Nut brown maid-en, Thou hast a slen - der waist to clasp,

Musical score for 'Nut Brown Maiden' in 2/4 time, key of B-flat major. The score consists of a treble and bass staff. The lyrics are:

Nut brown maid-en, Thou hast a bright blue eye.  
 Nut brown maid-en, Thou hast a ru-by lip.  
 Nut brown maid-en, Thou hast a slen-der waist.

# 'NEATH THE ELMS OF OLD YALE.

Words by H. BALDWIN.

Arr. by GUSTAVE J. STOECKEL, Mus. D.

1. Winds of night a-round us  
 2. Stars of night in si-lence

Musical score for 'Neath the Elms of Old Yale' in 2/4 time, key of D major. The score consists of a treble and bass staff. The lyrics are:

1. Winds of night a-round us sigh-ing, In the  
 2. Stars of night in si-lence yearn-ing, Pure and

1. Winds of night a-round us  
 2. Stars of night in si-lence

sigh : : : ing,  
 yearn : : : ing,

Musical score for 'Neath the Elms of Old Yale' in 2/4 time, key of D major. The score consists of a treble and bass staff. The lyrics are:

elm trees mur-mur low, In the elm trees mur-mur  
 soft as maid-en's eyes, Pure and soft as maid-en's

sigh : : : ing,  
 yearn : : : ing,



Let no  
Sweet the

low, In the elm trees mur-mur low; Let no  
eyes, Pure and soft as maid-en's eyes; Sweet the

Let no  
Sweet the

rud - er sounds re - ply : :  
hour when your re : turn : :

*cres.*  
rud - er sounds re - ply-ing, Break our hap-py voi - ces  
hour when your re - turn-ing, Bids our mer-ry songs a -

*cres.*  
rud - er sounds re - ply : :  
hour when your re : turn : :

- ing, Break our hap - py voi - ces flow—Tra, la, la, la.  
- ing, Bids our mer-ry songs a - rise—Tra, la, la, la.

*pp*  
flow, Break our happy, happy voi - ces flow—Tra, la, la, la.  
- rise, Bids our merry, merry songs a - rise—Tra, la, la, la.

*pp*  
- ing, Break our hap - py voi - ces flow—Tra, la, la, la.  
- ing, Bids our mer-ry songs a - rise—Tra, la, la, la.

**SOLO.**

Tra, la, la, la, Tra, la, la,

**1ST TENOR.**

**2D BASS.**

'Tis a joy - ly life we lead, Care and trou - ble we de -

**1ST BASS.**

**2D TENOR.**

la.

fy, Let the short lived hours speed, Running smoothly, quickly

Tra, la, la, la,

by; Till the dark - ness fades a - way, And the

Tra, la, la, la.

morn - ing light we hail, We will sing with cheer-ful

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a whole rest followed by four chords (F#-C#-F#, F#-C#-F#, F#-C#-F#, F#-C#-F#) and a whole rest. The middle staff is a treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together.

songs of home,

hearts, Songs of home..... and of Yale, and of

songs of home,

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together.

1. 2. *Solo, 1st Bass.*  
*pp ad lib.*

Tra, la, la, la. la. Lis - ten !

1. 2. *ppp*

dear old Yale, Tra, la, la, la. la. Listen ! Dong,

*ppp*

Listen ! Ding,

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together. The middle staff is a treble clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a bass clef with a key signature of two sharps. It contains a series of eighth and sixteenth notes, mostly beamed together.

faint - ly chim - ing, O'er the ri - ver's

Dong, dong, dong, dong, &c.

ding, ding, ding, ding, &c.

This system consists of three staves. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'faint - ly chim - ing, O'er the ri - ver's'. The middle staff is a treble line with a bass clef and a key signature of one sharp (F#). It contains the lyrics 'Dong, dong, dong, dong, &c.'. The bottom staff is a bass line with a bass clef and a key signature of one sharp (F#). It contains the lyrics 'ding, ding, ding, ding, &c.'.

pla - cid breast, Evening bells are ring - ing,

dong, dong, &c.

ding, ding, &c.

This system consists of three staves. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'pla - cid breast, Evening bells are ring - ing,'. The middle staff is a treble line with a bass clef and a key signature of one sharp (F#). It contains the lyrics 'dong, dong, &c.'. The bottom staff is a bass line with a bass clef and a key signature of one sharp (F#). It contains the lyrics 'ding, ding, &c.'.

call - ing us to rest.

*ff* dong, dong, dong, dong, dong—Tra la la la. See the *a tempo.*

ding, ding, ding, ding, ding, &c.

This system consists of three staves. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'call - ing us to rest.' and 'dong, dong, dong, dong, dong—Tra la la la. See the'. The middle staff is a treble line with a bass clef and a key signature of one sharp (F#). It contains the lyrics 'dong, dong, dong, dong, dong—Tra la la la. See the'. The bottom staff is a bass line with a bass clef and a key signature of one sharp (F#). It contains the lyrics 'ding, ding, ding, ding, ding, &c.'.

full moon ris - ing weaves Robes of light o'er tower and

The first system of musical notation for the song 'NEATH THE ELMS. Continued.' It consists of a treble and a bass staff, both in the key of D major (two sharps). The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'full moon ris - ing weaves Robes of light o'er tower and' are written below the treble staff.

hall, Thro' the slow - ly lift - ing leaves, Sil - ver

The second system of musical notation continues the melody and accompaniment. The treble staff has the lyrics 'hall, Thro' the slow - ly lift - ing leaves, Sil - ver' written below it. The musical notation follows the same key and style as the first system.

lan - ces flash and fall, Louder yet the cho - rus

The third system of musical notation continues the melody and accompaniment. The treble staff has the lyrics 'lan - ces flash and fall, Louder yet the cho - rus' written below it. The musical notation follows the same key and style as the previous systems.

raise, Friendship lasts when youth must fall, Jol - ly

The fourth system of musical notation concludes the page. The treble staff has the lyrics 'raise, Friendship lasts when youth must fall, Jol - ly' written below it. The musical notation follows the same key and style as the previous systems.

First system of the musical score. It consists of a treble and a bass staff. The treble staff has a melody with eighth and sixteenth notes, and a final measure with a fermata. The bass staff provides a harmonic accompaniment with eighth notes. Dynamics include a forte (*f*) marking at the beginning of the treble staff and a crescendo (*cres.*) marking at the beginning of the bass staff.

jol - ly are the days, 'Neath the elms.....  
'Neath the

Second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff has a fermata over the final measure. The bass staff continues with eighth notes.

..... of dear old Yale, 'Neath the elms of dear old  
elms,

Third system of the musical score. The treble staff features a vocal line for a Tenor Solo, indicated by the label *Tenor Soli.* above the staff. The melody consists of a series of eighth notes. The bass staff provides a harmonic accompaniment. Dynamics include *ppp* (pianissimo) markings in both the treble and bass staves.

Tra la la la la la la la la la la la la la la la  
Yale. See the full moon rising weaves Robes of



la la la la la la la la la la la la la la

light o'er tower and hall, Thro' the slow-ly lift - ing

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and single notes, with lyrics 'la la la la la la la la la la la la la la' written below it. The middle staff is a treble clef with a key signature of two sharps, containing a series of chords and single notes, with lyrics 'light o'er tower and hall, Thro' the slow-ly lift - ing' written below it. The bottom staff is a bass clef with a key signature of two sharps, containing a series of chords and single notes.

la la la la la la la la la la la la la la

leaves, Sil - ver lan - ces flash and fall, loud - er

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and single notes, with lyrics 'la la la la la la la la la la la la la la' written below it. The middle staff is a treble clef with a key signature of two sharps, containing a series of chords and single notes, with lyrics 'leaves, Sil - ver lan - ces flash and fall, loud - er' written below it. The bottom staff is a bass clef with a key signature of two sharps, containing a series of chords and single notes.

la la la la la la la la la la la la la la

yet the cho - rus raise, Friendship lasts when youth must

This system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and single notes, with lyrics 'la la la la la la la la la la la la la la' written below it. The middle staff is a treble clef with a key signature of two sharps, containing a series of chords and single notes, with lyrics 'yet the cho - rus raise, Friendship lasts when youth must' written below it. The bottom staff is a bass clef with a key signature of two sharps, containing a series of chords and single notes.

la la la.

*mf* *cres.*

fail Jol - ly, jol - ly are the days 'Neath the

This system contains the first three measures of the song. It features a treble and bass staff in G major (one sharp). The first measure has a vocal line with 'la la la.' and a piano accompaniment of chords. The second measure begins the vocal line 'fail Jol - ly, jol - ly are the days 'Neath the' with a *mf* dynamic and a *cres.* (crescendo) marking. The piano accompaniment continues with chords and eighth notes.

elms..... of dear old Yale, 'Neath the elms of dear old

This system contains the next two measures. The vocal line continues with 'elms..... of dear old Yale, 'Neath the elms of dear old'. The piano accompaniment features a more active melody in the treble staff, with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and eighth notes.

Yale, of dear old Yale, of dear old Yale. .

*ff*

This system contains the final two measures of the song. The vocal line concludes with 'Yale, of dear old Yale, of dear old Yale. .'. The piano accompaniment builds to a final cadence, marked with a *ff* (fortissimo) dynamic. The system ends with a double bar line.

## A, B, C.

*Adagio.*  
1ST TENOR.

2D TENOR.

1ST BASS.

2D BASS.

A, B, C, D,

A, B, C, A, B, C, D,

E, A, B, C, D, E, F, A, B, C, D, E, F, G,

G,

*Allegretto.*

*p*

A, B, C, D, E, F, G, H, I, K, H, I, K,

*p*

L, M, N, O, P, Q, R, S, T, U, V,

X, Y, W, X, Y, W, X, Y, W, X,

X and Y and Z, Z. B - a ba, B - a ba, B -

e - be, B - i, bi, B - o bo, B - u bu, Ba -

ba-be-bi-bo-bu. C - a Ca, C - a Ca, C -

e Ce, C - i Ci, C - o Co, C - u Cu, Ce -

Ca-Ce-Ci-Co - Cu, Sh - a Sha, Sh - a Sha, Sh -

*ritard et dimin.* *cres. et accel.*  
e She, Sh - e, She, E, she, she, she,

*Valse con anima.*  
Yes, she whose smile my heart bewitches, O come, O

come then, O come, O come to me. me.

*Repeat pp*

La, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la,

la, la, la. Yes, she who by her



smile be - witches, O come, O come then, O

come, O come to me. La, la, la,

A, B, C,

la, la, la, A, B, C, D,

A, B, C, D, la, la,

la, la, la, la, A, B, C, D, E,

la, la, la, la, A, B, C, D, E,

*pp*

la, . . . la,  
F, A, B, C, D, E, F, G, . . .  
la, . . . la,

*ppf*

*p*

A, B, C, D, E, F, G, H, I, K, H, I, K,

*p*

*p*

L, M, N, O, P, Q, R, S, T, U, V,

*p*

*ff*

X, Y, W . . . . . X, Y, W . . . . . X, Y,

*ff*

W..... X, X and Y, and Z, Oh! X, Y,

W X, Y, W X, Y, W, X,

X and Y and Z. Y and A....., A and  
Y and A,

L..... L and E,.....  
A and L, L and E,

Yule! Yes, so singeth the Yule Glee

Yes, so singeth the Yule Glee Club, so

Yes, so singeth the Yule Glee Club, the Glee

club, so sing - eth the Yule Glee

sing - eth, So sing - eth the Yule Glee

Club,

Club, One thousand eight hundred and sev - en - ty

Club,

six, Seventy six, Seventy six, Seventy six...

six, Seventy six, Seventy six, Seventy six...

## PART III.

### FAIRY MOONLIGHT.

*Moderato.*

1. Hail to thee, queen of the silent night, Shine clear, shine bright,

ALTO VOICE.

1. Hail to thee, queen of the silent night, Shine clear, shine bright,

The musical score for 'Fairy Moonlight' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are '1. Hail to thee, queen of the silent night, Shine clear, shine bright,'.

yield thy pensive light ; Blithely we'll dance in thy sil - ver ray,

yield thy pensive light ; Blithely we'll dance in thy sil - ver ray,

This block contains the continuation of the musical score. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics are 'yield thy pensive light ; Blithely we'll dance in thy sil - ver ray,'.

Hap-pi-ly pass-ing the hours a-way. Must we not love the

still-y night, Dress'd in her robes of blue and white?



Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,

Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,

*ritard.*

Fairy moonlight, Fairy, fai-ry, fai-ry moon-

Fairy moonlight, *ritard.*

Fairy moonlight, Fairy moon - - - -

light, Fai - ry moon-light, Fai - ry moon-light,

light, Fai - ry moon-light, Fai - ry

The first system consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with the same key signature. The music is in 4/4 time. The first staff has a melody starting on G4, moving to A4, Bb4, and C5. The second staff continues the melody. The third staff has a lower melody starting on G3, moving to A3, Bb3, and C4. The fourth staff continues the lower melody. The lyrics are placed below the staves.

*ritard.*

Fai - ry, Fai - ry, Fai - ry moon - light.

*ritard.*

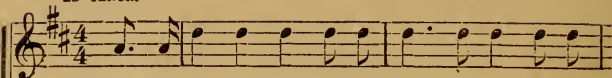
moon - - - - - light.

The second system also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef, both with a key signature of one flat. The music continues from the first system. The first staff has a melody starting on G4, moving to A4, Bb4, and C5. The second staff continues the melody. The third staff has a lower melody starting on G3, moving to A3, Bb3, and C4. The fourth staff continues the lower melody. The lyrics are placed below the staves. The system ends with a double bar line.

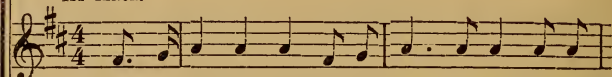
- 2 Dart thy pure beams from thy throne on high,  
 Beam on through sky, robed in azure dye;  
 We'll laugh and we'll sport while the night-bird sings,  
 Flapping the dew from his sable wings,  
 Sprites love to sport in the still moonlight,  
 Play with the pearls of shadowy night;  
 Then let us sing, Time's on the wing,  
 Hail, silent night, Fairy moonlight.

## THE OLD MOUNTAIN TREE.

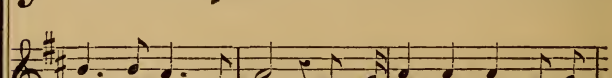
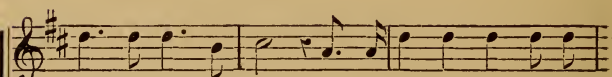
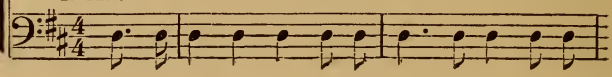
2D TENOR.



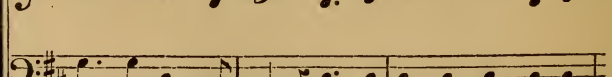
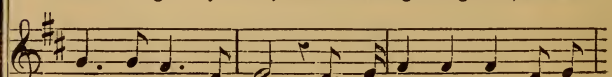
1ST TENOR.

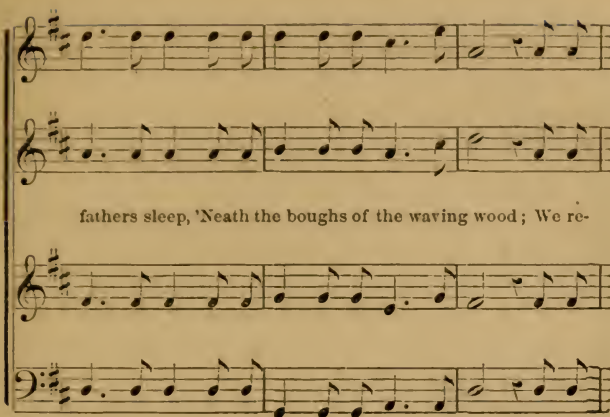
1. Oh! the home we lov'd, by the bound-ing deep, Where the  
1ST BASS.

2D BASS.



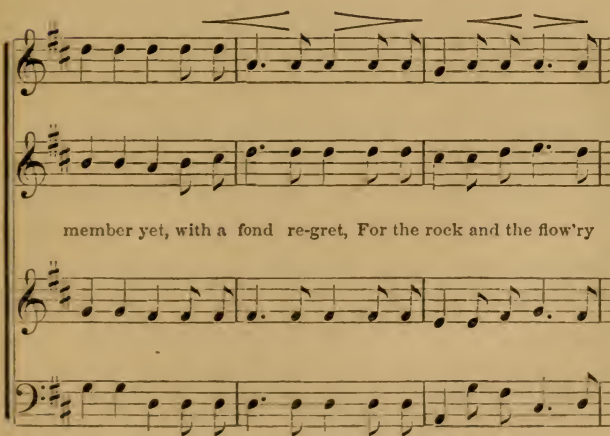
hills in glo - ry stood; And the moss-grown graves, where our





musical score for the first system of the song. It consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics "fathers sleep, 'Neath the boughs of the waving wood ; We re-" are placed between the second and third staves.

fathers sleep, 'Neath the boughs of the waving wood ; We re-



musical score for the second system of the song. It consists of four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The melody continues in the first treble staff, and the bass line continues in the first bass staff. The lyrics "member yet, with a fond re-gret, For the rock and the flow'ry" are placed between the second and third staves.

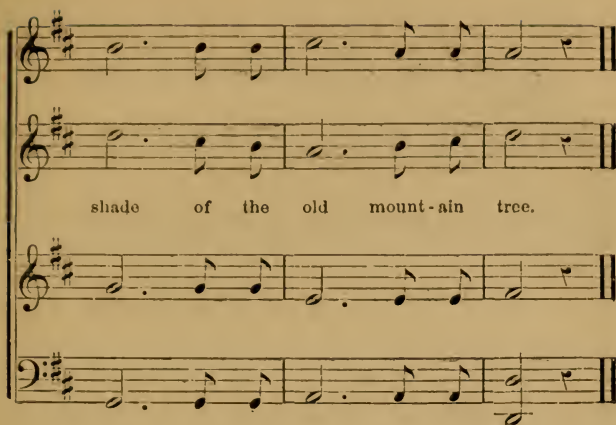
member yet, with a fond re-gret, For the rock and the flow'ry

lea, Where we once used to play, thro' the long, long day, In the

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The melody is written on the top staff, with a long note at the beginning. The lyrics are placed between the second and third staves.

shade of the old mountain tree, In the

This musical system also consists of four staves, continuing the melody from the first system. The key signature remains two sharps. The lyrics are placed between the second and third staves.



2 We are pilgrims now in a stranger land,  
 And the joys of youth are passed;  
 Kind friends are gone, but the old tree stands,  
 Unharm'd by the warring blast;  
 Oh, may the lark sing in the clouds of spring,  
 And the swan on the silver sea,  
 But we mourn for the shade where the wild bird made  
 Her nest in the old mountain tree,  
 Her nest in the old mountain tree.

3 Oh! the time went by like a tale that's told,  
 In a land of song and mirth,  
 And many a form in the church-yard cold,  
 Finds rest from the cares of earth;  
 And many a day will wander away  
 O'er the waves of the western sea,  
 And the heart will pine and vainly pray  
 For a grave by the old mountain tree,  
 For a grave by the old mountain tree.



## STARS OF THE SUMMER NIGHT.

*Dolce.*

First system of musical notation for 'Stars of the Summer Night'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'p 1. Stars of the sum-mer night, Far in yon' written below the second staff. The music is marked 'Dolce'.

Second system of musical notation for 'Stars of the Summer Night'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody continues on the top staff, with the lyrics 'azure deeps, Hide, hide your golden light, She sleeps,—my lady' written below the second staff. The music is marked with a crescendo and decrescendo hairpin and the dynamic marking 'p' (piano).

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff ends with a double bar line. The second staff begins with the lyrics 'sleeps, She sleeps, She sleeps,—my la - dy sleeps.' and ends with a double bar line. The third staff begins with a diamond-shaped musical ornament and ends with a double bar line. The fourth staff continues the melody and ends with a double bar line. The tempo and dynamics marking 'rall. pp' appears twice, once after the first staff and once after the third staff.

*rall. pp*

sleeps, She sleeps, She sleeps,—my la - dy sleeps.

*rall. pp*

2 Moon of the summer night,  
 Far down yon western steeps,  
 Sink, sink in silver light,  
 She sleeps,—my lady sleeps,  
 She sleeps,—my lady sleeps.

3 Wind of the summer night,  
 Where yonder woodbine creeps,  
 Fold, fold thy pinions light;  
 She sleeps,—my lady sleeps,  
 She sleeps,—my lady sleeps.

4 Dreams of the summer night,  
 Tell her, her lover keeps  
 Watch, while in slumbers light  
 She sleeps,—my lady sleeps,  
 She sleeps,—my lady sleeps.

## OFT IN THE STILLY NIGHT.

*Espressivo.*

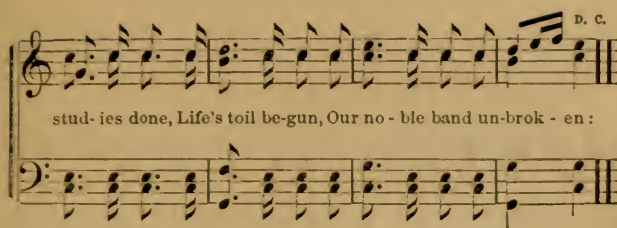
1. Oft in our fu - ture course, When oth - er ties shall  
Thus in our fu - ture lives, When oth - er ties shall

bind us, Shall mem - 'ry's gen - tle force Of  
bind us, Fond mem - 'ries shall a - rise, And

FINE.

all these scenes re - mind us ; Our class - mates dear, As -  
of these scenes re - mind us.

scm - bled here, The part - ing word now spok - en, Our



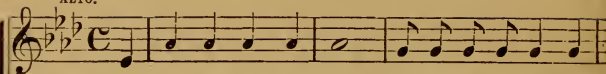
stud-ies done, Life's toil be-gun, Our no-ble band un-brok-en:

2 When we remember those  
 Young hearts with ours united,  
 Who, ere our journey's close,  
 In bloom of youth were blighted;  
 We'll drop a tear  
 Upon their bier,  
 While fondly we will cherish  
 Their blooming youth,  
 Their spotless truth,  
 Nor let their mem'ries perish.  
 Thus we'll remember those  
 Young hearts with ours united,  
 Who, ere our journey's close,  
 In bloom of youth were blighted.

3 Then oft, in future years,  
 When other ties shall bind us,  
 With mingled smiles and tears  
 We'll of these scenes remind us;  
 Our classmates dear,  
 Who with us here  
 Have trod life's path together,  
 And in our heart  
 Shall e'er have part,  
 And be forgotten never.  
 Thus oft in future years,  
 When other ties shall bind us,  
 With mingled smiles and tears  
 We'll of these scenes remind us.

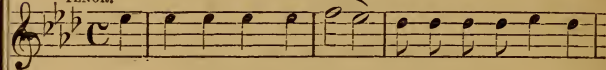
## MUSIC IN THE AIR,

ALTO.

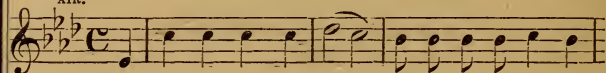


1. There's mu-sic in the air, When the in-fant morn is

TENOR.

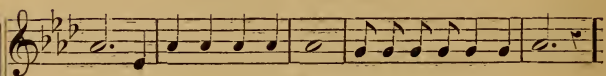
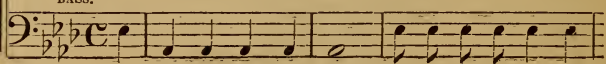


AIR.

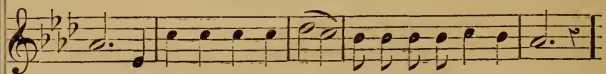
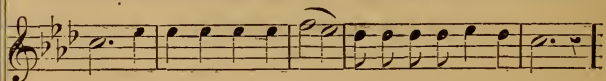


2. There's mu-sic in the air When the noontide's sultry

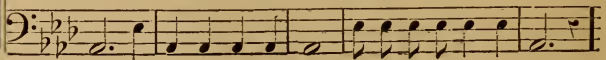
BASS.



nigh, And faint its blush is seen On the bright and laughing sky.



beam Reflects a golden light On the distant mountain stream.



Many a harp's extatic sound, With its thrill of joy profound,  
When beneath some grateful shade Sorrow's aching head is laid,

*dimin.* *Repeat pp.*

While we list enchanted there, To the mu-sic in the air.  
Sweetly to the spirit there Comes the mu-sic in the air.

3 There's music in the air  
When the twilight's gentle sigh  
Is lost on evening's breast,  
As its pensive beauties die.  
Then, O then, the loved ones gone,  
Wake the pure celestial song,  
Angel voices greet us there,  
In the music in the air.



## EVENING BELLS.

*Andante. Dolce.*

p 1. Those evening bells, those evening bells, How ma - ny a

tale their mu - sic tells Of youth, and home, and that sweet

time When last I heard their soothing chime; Those evening

time When last I heard their soothing chime; Those evening

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a simple, melodic style with eighth and sixteenth notes. The lyrics are printed below the staves, with the first line of lyrics under the top two staves and the second line under the bottom two staves.

bells, those evening bells, How many a tale their music tells.

bells, those evening bells, How many a tale their music tells.

The second system of the musical score also consists of four staves in the same key and clef arrangement as the first. The lyrics continue from the first system, with the first line of lyrics under the top two staves and the second line under the bottom two staves. The music concludes with a double bar line.

2 Those joyous hours are passed away,  
 And many a heart that then was gay,  
 Within the tomb now darkly dwells,  
 And hears no more those evening bells.  
 Those evening bells, etc.

3 And so 't will be when I am gone,—  
 That tuneful peal will still ring on,  
 While other bards shall walk these dells,  
 And sing your praise, sweet evening bells.  
 Those evening bells, etc.

## PIRATE'S CHORUS.

*Alla Marcia.*

G. C. S. SOUTHWORTH, '63.

*f* 1. Shout high the an - them of ju - bi - lant praise,

Hon - or these hap - py days; Vic - to - ry bright Gilds our

ban - ner to - night, O'er the gold and the a - zure, Far

flash-es the glad light,—Shout! Ev-er may glo-ry thy

cor-o-net be, Broth-ers in u-ni-ty.

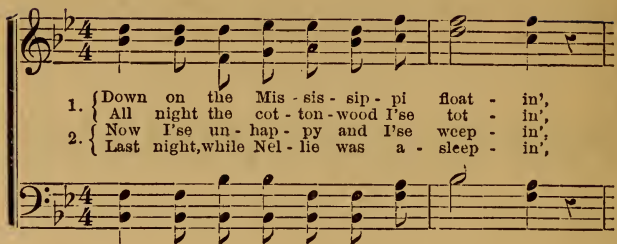
2.

Gentle and sacred covenant tie,  
 Binding our hearts for aye,  
 Altars above  
 Waft their incense of love,  
 On soft pinions of pleasure,  
 Wherever we may rove.  
 Shout! etc.

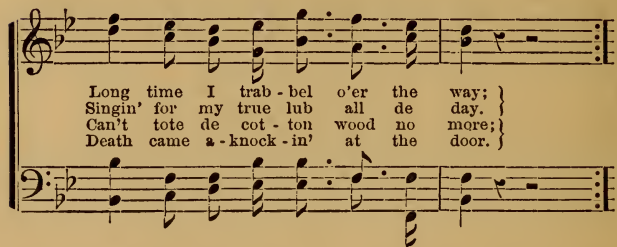
3.

Pledged by this altar, our holiest shrine,  
 Girded with love divine,  
 Pealing our cry  
 Of the battle on high,  
 On, onward press proudly,  
 To conquer or die.  
 Shout! etc.

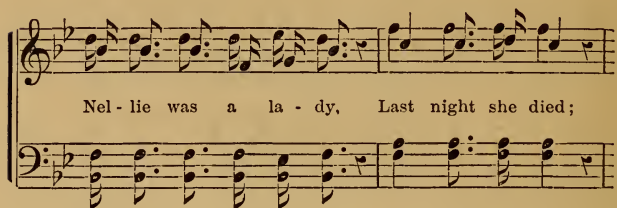
## NELLIE WAS A LADY.



1. { Down on the Mis - sis - sip - pi float - in',  
 { All night the cot - ton - wood I'se tot - in',  
 2. { Now I'se un - hap - py and I'se weep - in',  
 { Last night, while Nel - lie was a - sleep - in',

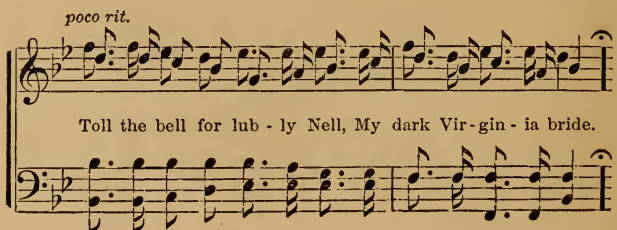


Long time I trab - bel o'er the way; }  
 Singin' for my true lub all de day. }  
 Can't tote de cot - ton wood no more; }  
 Death came a - knock - in' at the door. }



Nel - lie was a la - dy, Last night she died;

*poco rit.*



Toll the bell for lub - ly Nell, My dark Vir - gin - ia bride.

*Allegretto.*

Oh, Nel - lie was a la - dy, last night she died, Toll the

The first system of music features a treble and bass staff in 2/4 time with a key signature of one flat. The melody in the treble staff is lively, with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

bell for lub - ly Nell, my dark-ey bride, Oh,  
my darkey bride.

The second system continues the melody and accompaniment. The lyrics are split across the two staves, with 'Oh,' at the end of the first line and 'my darkey bride.' at the end of the second line.

Nel - lie was a la - dy, last night she died, Toll the

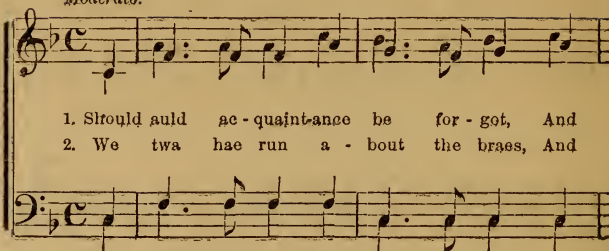
The third system continues the melody and accompaniment. The lyrics are split across the two staves, with 'Nell - lie was a la - dy,' at the end of the first line and 'last night she died, Toll the' at the end of the second line.

bell for lub - ly Nell, my dark - ey bride.

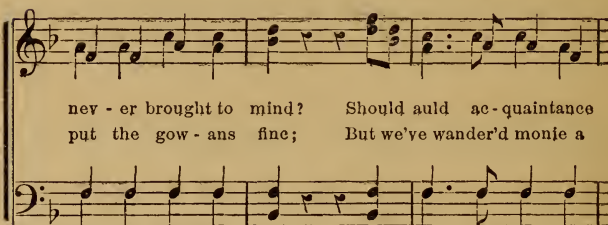
The fourth system concludes the piece. The melody and accompaniment end with a final chord. The lyrics are split across the two staves, with 'bell for lub - ly Nell, my dark - ey bride.' at the end of the first line and 'bell for lub - ly Nell, my dark - ey bride.' at the end of the second line.



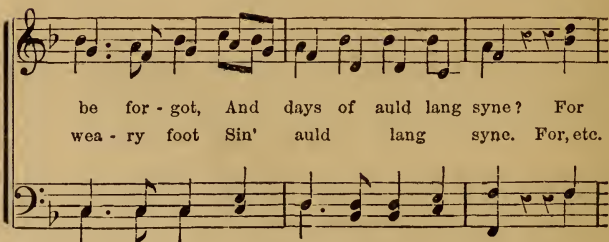
## AULD LANG SYNE.

*Moderato.*


1. Should auld ac-quaintance be for-got, And  
 2. We twa hae run a-bout the braes, And



nev-er brought to mind? Should auld ac-quaintance  
 put the gow-ans fine; But we've wander'd monie a



be for-got, And days of auld lang syne? For  
 wea-ry foot Sin' auld lang syne. For, etc.

days of auld lang syne, my dear, For

The first system of musical notation for 'Auld Lang Syne'. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The bass staff begins with a bass clef and a common time signature. The bass line starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. The lyrics 'days of auld lang syne, my dear, For' are written below the treble staff.

auld lang syne, We'll tak' a cup o'

The second system of musical notation. The treble staff continues the melody from the first system, starting with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. The bass staff continues the bass line from the first system, starting with a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, and a half note D1. The lyrics 'auld lang syne, We'll tak' a cup o'' are written below the treble staff.

kind - ness yet, For auld lang syne.

The third system of musical notation. The treble staff continues the melody, starting with a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. The bass staff continues the bass line, starting with a quarter note D1, a quarter note C1, a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, and a half note D0. The lyrics 'kind - ness yet, For auld lang syne.' are written below the treble staff.

3 We twa hae paidl't in the burn  
 Frae morning sun till dine;  
 But seas between us braid have roared,  
 Sin' auld lang syne.  
 For days, etc.

## GAUDEAMUS.

TRANSLATED BY L. W. FITCH OF '40.

WITH TWO ORIGINAL STANZAS.

AIR — "*Gaudeamus*."

- 1 LET us now in youth rejoice,  
None can justly blame us,  
For when golden youth has fled,  
And in age our joys are dead,  
Then the dust doth claim us.
- 2 Where have all our Fathers gone?  
Here we'll see them never:  
Seek the gods' serene abode —  
Cross the dolorous Stygian flood —  
There they dwell forever.
- 3 Brief is this our life on earth,  
Brief — nor will it tarry —  
Swiftly death runs to and fro,  
All must feel his cruel blow,  
None the dart can parry.
- 4 Raise we then the joyous shout,  
Life to Yale for ever!  
Life to each Professor here;  
Life to all our comrades dear,  
May they leave us never.
- 5 Life to all the maidens fair,  
Maidens sweet and smiling;  
Life to gentle matrons, too,  
Ever kind and ever true,  
All our cares beguiling.
- 6 May our land forever bloom  
Under wise direction;  
And this city's classic ground  
In munificence abound,  
Yielding us protection.
- 7 Perish sadness, perish hate,  
And ye scoffers, leave us!  
Perish every shape of woe,  
Devil and Philistine too,  
That would fain deceive us.

## ADDENDA.

- 1 YOUTH and hope a glory wear,  
While on earth they're given,

That immortals ever share  
In the pure and balmy air  
Of the hills of heaven.

- 2 Let us then in youth rejoice,  
'Twill repent us never,  
For when earthly scenes have fled,  
And this mortal life is sped,  
Youth abides forever.

### BROTHERS' CAMPAIGN SONG.

BY JOHN M. HOLMES, '57.

AIR — "*Lauriger Horatius*."

- 1 BROTHERS all in Unity,  
Knit by Love's attraction,  
Let us gird our armor on.  
Now's the time for action.  
Shake the old blue banner out,  
Tell the world its story.  
Let our song and watchword be,  
Unity and glory.
- 2 Let the fires of Auld Lang Syne  
In all hearts be burning,  
Fires of friendship, eloquence,  
Liberty and Learning. *Chorus.*
- 3 Gather in the candidates,  
Golden time is fleeting,  
Give to each a brother's right,  
Give a brother's greeting. *Chorus.*
- 4 Shall we basely bend the knee  
To Linonia? NEVER!  
Hand in hand we'll firmly stand,  
Victorious forever. *Chorus.*

### LINONIA SONG.

AIR — "*Lauriger Horatius*."

- 1 "BROTHERS all in Unity,"  
Mourning to distraction,  
Sitting around with faces blue,  
Waiting strength for action.
- Chorus* — With their "old blue banner" down—  
Sobbing out the story,  
"This is all that's left behind  
Of David Humphrey's glory."

## LAURIGER.

2 While beneath their banner blue  
 Brother hosts draw near us;  
 To Linonia's standard true,  
 Soon that host will fear us.  
 And their banner, in their flight,  
 Shall tell the mournful story:  
 "This is all that's left behind  
 Of David Humphrey's glory."

3 "Linonia," invincible,  
 Can whene'er she pleases,  
 Pull that "old blue banner" down,  
 And tear it all to pieces.  
 Pull that "old blue banner" down,  
 And tell the world the story:  
 "This is all that's left behind  
 Of David Humphrey's glory."

---

 LAURIGER.

PARAPHRASED BY P. B. PORTER, '67.

AIR—"Lauriger."

1 Old man Horace, sprigged with bay,  
 Truly you do say, sir,  
 Time streaks faster on his way,  
 Than *two-forty* racer.

*Chorus*—Give us but our rum to sip;  
 We don't care a clam-shell,  
 So we kiss the pouting lip  
 Of the blooming damsel.

2 With bright beauty blush the grapes;—  
 So the women show it;  
 Longing for their lovely shapes,  
 Sings the tipsy poet. *Chorus.*

3 Tell me what great fame avails,  
 Save we can hug tightly  
 All the jolly little quails,  
 And get somewhat *slightly*. *Chorus.*

---

 LAURIGER.

TRANSLATED BY L. W. FITCH, '40.

AIR—"Lauriger."

1 Poet of the laurel wreath,  
 Horace, true thy saying;

"Time outstrips the tempest's breath;  
For no mortal staying."

*Chorus*—Bring me cups that Bacchus crowns,  
Cups on mirth attending;  
Give me blushing maidens' frowns,  
Frowns in kisses ending.

"2 Sweetly grows the grape, the maid,  
Each in beauty peerless;  
But to me, bereft and sad,  
Wintry age comes cheerless. *Chorus.*

3 Though enduring fame be mine,  
This shall yield no pleasure;  
Let me then, in love and wine,  
Find exhaustless treasure. *Chorus.*



## AUREM PRÆBE MIHI.

AIR—"We'll dance by the light of the Moon."

1 FELIS sedit by a hole,  
Intenta she cum omni soul,  
Prendere rats.  
Mice cucurrunt over the floor,  
In numero, duo, tres or more,  
Obliti cats.

2 Felis saw them oculis,  
"I'll have them," inquit she, "I guess,  
Dum ludunt."  
Tunc illa crept toward the group,  
"Habeam," dixit, "good rat soup!  
Pingues sunt!"

3 Mice continued all ludere,  
Intenti in ludum vere,  
Gaudenter.  
Tunc rushed the felis unto them,  
Et tore them omnes limb from limb,  
Violenter.

## MORAL.

Mures, omni mice be shy,  
Et aurem præbe mihi,  
Benigne;  
Si hoc fuges, verbum sat,  
Avoid a huge and hungry cat,  
Studiosæ.



## ALUMNI SONG.

BY F. M. FINCH, '49.

AIR — "*Sparkling and bright.*"

- 1 GATHER ye smiles from the ocean isles,  
Warm hearts from river and fountain,  
A playful chime from the palm-tree clime,  
From the land of rock and mountain;  
And roll the song in waves along,  
For the hours are bright before us,  
And grand and hale are the elms of Yale,  
Like fathers, bending o'er us.
- 2 Summon our band from the prairie land,  
From the granite hills, dark frowning,  
From the lakelet blue and the black bayou,  
From the snows our pine peaks crowning;  
And pour the song in joy along,  
For the hours are bright before us,  
And grand and hale are the towers of Yale,  
Like giants, watching o'er us.
- 3 Count not the tears of the long gone years,  
With their moments of pain and sorrow,  
But laugh in the light of their memories bright,  
And treasure them all for the morrow.  
Then roll the song in waves along,  
While the hours are bright before us,  
And high and hale are the spires of Yale,  
Like guardians, towering o'er us.
- 4 Dream of the days when the rainbow rays  
Of Hope, on our hearts fell lightly,  
And each fair hour some cheerful flower  
In our pathway blossomed brightly;  
And pour the song in joy along  
Ere the moments fly before us,  
While portly and hale the sires of Yale  
Are kindly gazing o'er us.
- 5 Linger again in memory's glen,  
'Mid the tendrils vines of feeling,  
Till a voice or a sigh floats softly by,  
Once more to the glad heart stealing;  
And roll the song in waves along,  
For the hours are bright before us,  
And in cottage and vale are the brides of Yale,  
Like angels, watching o'er us.
- 6 Clasp ye the hand 'neath the arches grand  
That with garlands span our greeting,  
With a silent prayer that an hour as fair  
May smile on each after meeting;

And long may the song, the joyous song,  
Roll on in the hours before us,  
And grand and hale may the elms of Yale  
For many a year bend o'er us.

—◆—  
BIENNIAL JUBILEE SONG.

BY CHARLES H. OWEN, '60.

AIR—“*Nelly Bly.*”

- 1 Sophs were groaning  
And condoling  
Round Alumni Hall,  
Tutors thundered  
“No ‘Old Hundred’  
Should be sung at all.”  
But a hundred  
Voices muttered  
Darkly round the door;  
Sad the moan  
And deep the groan,  
“Biennials are a bore.”
- 2 They searched our pockets,  
Watches, lockets,  
When we all came in;  
They watched us, too,  
The morning through,  
As though we meant “to skin.”  
But they didn’t  
Think a minute  
Of the water-jug;  
We could keep  
A pony leaf,  
In the bottom of the mug.
- 3 Ladies pretty  
Showed us pity  
In Biennial;  
But the tutors,  
*Gallant* tutors  
Drove them from the hall;  
Then a hundred  
Tables thundered  
Banged about the floor,  
Sad the moan  
And deep the groan,  
“Biennials are a bore!”
- 4 Tutor spies  
Shut their eyes  
When they go to sleep,

## IVY SONG.

Then how spry  
 The "equuli"  
 When there's none to peek.  
 O Tutors!  
 Sleepy Tutors!  
 Lots of pony leaves  
 Rolled up tight,  
 Out of sight,  
 Carried in our sleeves!

5 Now we're Junes,  
 Jolly Junes,  
 Biennial is done,  
 Nothing now  
 The whole year thro'  
 But jollity and fun.  
 Sophomore!  
 Bow before  
 Our magnificence!  
 Freshman brat!  
 Take off your hat—  
 No impertinence!

---

 IVY SONG.

BY CHARLES S. ELLIOT, '67.

AIR—"Oft in the Stilly Night."

FAST fading from our sight,  
 The day in silence closes;  
 Where broods the coming night,  
 Our Ivy now reposes.  
 Alas! alas! our task is done,  
 Our College life is over;  
 Those happy years now past and gone  
 We never may recover.  
 Rest, then, sweet Ivy, here,  
 Within thy quiet haven,  
 Guarding with tender care  
 That precious name there graven.

Emblem of Friendship's power,  
 In firmest ties now bind us,  
 While, in this parting hour,  
 We leave Old Yale behind us.  
 Farewell, farewell, beloved home;  
 Our hearts can only sorrow  
 That from thy halls we now must roam,  
 Sad exiles on the morrow.  
 Here, then, sweet Ivy, rest,—  
 Watch o'er this latest meeting;  
 Hope of our hearts distressed,  
 Receive our last sad greeting.

BOHUNKUS.

AIR.—"Auld Lang Syne."

- 1 There was a farmer who had two sons,  
And these two sons were brothers;  
[Spoken.] *Sing!*
- 2 Bohunkus was the name of one,  
Josephus of the others.  
*Sing!*
- 3 Now these two boys had suits of clothes,  
And they were made for Sunday.  
*Sing!*
- 4 Josephus wore his every day,  
Bohunkus his on Monday.  
*Sing!*
- 5 Now these two boys to the theatre went,  
Whenever they saw fit;  
*Sing!*
- 6 Bohunkus in the gallery sat,  
Josephus in the pit.  
*Sing!*
- 7 Now these two boys their story told,  
And they did tell it well;  
*Sing!*
- 8 Bohunkus, he to heaven went,  
Josephus, he to——  
[Spoken and sung.] *Sing! Sing!!*

NOTE.—When sung by the Glee Club the stanzas are lined off by one who acts as conductor.







## ERRATA.

Page 115, "Ami Ci," instead of " Aura Lea."

Page 115 third score, second measure, the second note in the II Tenor should be A flat.

Same measure, read *aras* instead of *anas*.

Page 116, "Wake, Freshman Wake!" instead of "Church in the Wild Wood."

Page 116. third score, first measure, the first note in the II Bass should be E flat,

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